Flash

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222016

27th Year

It is with justifiable pride we present this 5th Centenary Number of FLASH to the Reading public, which we are sure, will be read with immense interest. With this issue FLASH steps on to the 27th Year of it's publication and we are greateful to every entity in the Industry for their patronage. Twentysix years of ceaseless toil and unbroken service in the field of screen journalism is not only a record but also a remarkable achievment. Ofcourse such a steady progress could not have been possible had it not been for the regular interest evinced by the Readers for over two decades.

Between the Producer and the Public, there is always the vital gap. To reflect what the public wants and to guage what the Producer offers, our columns are and were always sincerely devoted. In discharging this duty we have stood firmly inspite of many obstacles. In moulding public opinion and in the reflection of it, our views have always had the largest measure of public acceptance. In guaging the Industry's progress and in our attempts to serve it grow fast, we had the best co-operation and support from all those in the trade.

In our march past and also in the present we might have erred in our judgement at times, offended a few by our outspokeness and showered praises on some in no uncertain terms, but we feel that we have always been righteous and just in our legitimate duties. We always desire to serve the Industry——an Industry to be called a Spade by It's own name.

On Show

JL NWM211, N36RL N62-27. 222016

JL NWM2, NB6RL N62.27 222016

Film Production Today

Today our Industry faces many problems partly of it's own making. Producers in their anxiety to book the top stars are offering abnormal sums and quite naturally the cost of production exceeds much more than what the picture could possibly collect within a period of three or four years. If it is an outright sale, producers insist on having atleast 33-1/3% in black from the Distributor. Their allegation for making such a demand is that they have paid several Lakhs in black to the Artistes. This black money transaction is an open secret in film business right from the beginning of the production till the release of the picture. In metropolis centres like Madras, Exhibitors too insist on having atleast Rs. 1000 in black from the abnormal weekly rental. The Government is also aware of all these 'Gulmal' business [illegible] the various taxes [illegible] the Industry, the authorat[illegible] show no sympathy to those in the film trade and turn a deaf ear to their requests.

As already stated the cost of production mounts up beyond limits while the box-office receipts continue to dwindle every day. Even among the so-called star-studded pictures, one out of four clicks at the boxoffice and the rest do not even collect half of the Distributors' deposit. The Industry must be saved before it collapses. It is upto the Stars to realise the present state of affairs and stop demanding abnormal sums. The Producers should also stop giving wrong encouragement to the stars and should not demand black money from the Distributors.

The standard of production has no place now-a days for in many cases the pictures are made in a hurry-burry and also according to the whims and fancies of the top stars. Public taste is forgotten and in short the film is made not in the way it should be.

During the past year, though about 400 film permits were issued, only 136 pictures in all provincial languages including dubbed versions were made ready. This goes to show atleast 50% of the permit holders are inactive or probably in different stages of production. Most of these 'under productions' are held-up either for want of finance or for want of

co-operation from the Artistes side. There are yet many star-studded productions lying in the Cans for over 4 to 5 years. There is a major slump in the finance market. Financiers who backed some un-reliables, have now become bankrupt. These 'questionable' producers by adopting all sorts of Rope tricks in business have brought about a disaster to those who helped them with finance. The Film Chamber and the Raw Film Committee should be very strict in the issue of permits in future. They should not issue permits to all & sundry.

Out of the 136 pictures produced last year, hardly 20% clicked at the boxoffice, 30% proved average and the rest failed miserably. Though we are happy about the output, we are not equally happy with their results. Producing more failure pictures is no progress nor does it add any credit to the Makers. Producers should understand their responsibility to the public who are the patrons. In these days when the Public taste has advanced to a greater extent, it is no joke in trying to fool them with all rubbish. Producers should select interesting stories and concentrate more on proper presentation. Merely casting top stars minus story interest will definitely prove to be a flop. It is highly lamentable to note that we still lag behind unable to make pictures of high standard while for[illegible] have made significant [illegible] Colour [illegible]scope. Circ[illegible] pictures. Our Pro[illegible]ers refuse to gain knowledge and march with the times.

The year 1962 began with the release of three 'big' pictures out of which one is a full-length colour. All the three inspite of the star cast have proved unworthy of the huge investment made on them. Both in entertainment and boxoffice value, the colour picture "Konjum Salangai" is above average, the second one "Parthal Pasitheerum" is just average and the third one "Rani Samyuktha" proved a miserable flop. We should say that the year 1962 had a bad start.

Considering all aspects of film business, FLASH cannot conceive of a worse period than today. This is the best of times. This is the worst of times. We have everything. We have nothing. We are on the brink of the precipice. Let us hope the future will eradicate the evils of the past and imbibe a new age in the era of our Industry.

In conclusion let us thank one and all in and out of the Industry for their staunch support extended to us and we sincerely hope the same patronage will be continued for times to come so that we may render our bit of service for the healthy growth of the Industry.

RAJKAMAL'S TECHNICOLOR
Starring
SANDHYA
V. SHANTARAM
RAJASHREE SHANTARAM

Stree

BASED ON "ABHIDNYAN SHAKUNTALAM"

DIRECTED BY V. SHANTARAM
Music C. RAMCHANDRA

RUNNING TO CROWDED HOUSES AT
GLOBE, MADRAS. ALANKAR, BANGALORE.
BASANT : : HYDRABAD. PLAZA : : SECUNDRABAD. PRABHA : : MYSORE.
From 26-1-62
LAKSHMI :: MADURAI. GAIETY :: TRICHY. VIJAYALAKSHMI :: KUMBAKONAM
KRISHNA : : TANJORE.
SHORTLY AT
CROWN :: CALICUT. NAAZ :: COIMBATORE. NEW THEATRE :: PALGHAT
JOS :: TIRUCHUR :: CROWN :: VELLORE. NEWTONE :: PONDICHERRY
RELEASE THRU :
ALANKAR CHITRA PRIVATE LTD.,
BANGALORE & SECUNDRABAD.

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222016

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PARTHAL PASITHEERUM

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The Film Industry in 1961

A Review by Veeranki Rama Rao. B. A.,

The Motion Picture Industry has not made any tangible progress during the year 1961. It has not completely survived the effects of the crisis which it had to face during the previous year arising out of the heavy central excise levy and depression in business. The production activity has been impeded and there is a considerable drop in the number of straight productions.

The total number of pictures censored during the year is 136 compared to 144 of 1960, 136 of 1959 and 120 of 1958. Of the 136, number of films produced in each language is as follows:

Tamil 48; Telugu 56; Malayalam 11; Kannada 12; and Hindi 9 compared to: Tamil 63; Telugu 54; Kannada 12; Malayalam 6; and Hindi 9 of the year 1960. The special feature of the pattern of picture production in 1961 reveals that the number of dubbed versions preponderates over the straight productions. There are 60 dubbed pictures produced during the year compared to 45 out of 144 of the 1960; 36 out of 136 of 1959.

Social, folklore, mythological historical themes constitute the subject matter of the productions during the year namely: Social 63; Folklore 39; Mythological 25 and 9 others.

The production activity month after month reveals that a large number of pictures were released during the months of July, August and December. The record of pictures censored is as follows:

January	11	July	12
February	8	August	15
March	10	Sept.	10
April	10	Oct.	12
May	9	Nov.	12
June	9	Dec.	18

Set up of Productions

Studio owner producers have accounted for 23 pictures compared to 35 of 1960 and 27 of 1959 and other regular producers have contributed 34 compared to 39 of 1960 of the previous year.

It may be noted that as in the previous years the majority of picture productions is to the credit of those who are called other than regular producers namely 79 pictures compared to 70 of the year 1960 and 72 of the year 1959.

Footage

The total footage of pictures censored during the year in Madras may be put at 19 lakhs of feet compared to 22 lakhs of feet of the year 1960; 21,26,142 feet of 1959 and 18,75,000 ft. of 1958. The length of South Indian feature film works out average to 14,000 ft.

In this connection it may be noted that the restriction on the footage of pictures produced is being scrupulously followed namely 15,000 feet for South Indian language film and 13,000 feet for Hindi film.

Centres of Production

As usual the Studios in Madras city have produced about 80/% of the total number of pictures produced during the year. While the studios in other centres in South Circuit, viz. Coimbatore, Trivandram, Mysore and Hyderabad have contributed 14 pictures compared to 17 of the year 1960. 13 pictures (all dubbed versions) the origional version of which were produced in Bombay were censored in Madras.

Taxation Burden

The interests of the industry are very much affected by the Central Excise levy. It has left serious repurcussions on its progress.

There was a further "cut" in the import of raw stock from the areas where foreign exchange is involved, and this has caused considerable hardship to the producers and dislocation in the production and release schedules.

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Blind Business

By "LIBRA"

Film business is not like any other business where one may stock goods like Hardware, Textiles etc for the investment he makes. Those who wish to wind up their business at any time by force of circumstances can easily convert their goods to cash by under-selling the stock by 5 or 10%. In film business it is not so. People blindly invest several Lakhs of rupees with the hope of making huge profit overnight but they are not confident of success in their ventures. Investment on Film Production is worse than gambling and is something like betting on a Fluke horse in the Race course. If by chance the picture proves a boxoffice hit, then those who have staked on the said picture will be benefitted otherise all of them will be doomed, and the exposed film has to be weighed and sold to the Bangle manufacturer.

In this most risky business where profit is not assured, it is unwise on the part of some Distributors who stoop to acquire pictures outright for abnormal sums without even witnessing the products. In his attempt to sell the picture, the producer creates a sort of competition among the Distributors, by making a propat ganda with the able help of his Satellites and Brokers who impress on the possible buyers that the product is of extra-ordinary merit-star value, entertainment value and will defenitely prove a thundering box-office hit. Tempted by the talks circling around the film marke, and lured away by the sugar-coated words of the Producer, the Distributors in their anxiety to acquire the picture, fall pray to the Producer. The Producer refuses to exhibit his picture but insists on having an abnormal sum (which will take atleast four years for the picture to collect provided it runs well) to be paid and atleast one third of the Sale price to be given in 'black'. His usual plea for making such a demand is that he has paid huge amount in black to the artistes. In the heat of

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Exhibition

There has been an increase in the number of cinema theatres functioning in South compared to previous year. The figures of collection under entertainment tax show Rs. 189 lakhs compared to Rs. 172 lakhs of the previous year. There is a drop in collections in important centres like Madras and Madura. In this connection an analysis of the tax collections under MET Act will reveal that the brunt of taxation is being met by the film goers whose admission rates range less than Rs. 1-50 only.

Festival

The year is highlighted by an important event namely the II International Film Eestival of India which we hope would result in increasing co-ordination between our country and other producing centres of the world.

By and large the year that has gone by is a year of slow survival. The next few montes would reveal to what extent the relief could possibly be secured by the industry. Let us however, hope that the year to come may bring in greater stability for the industry and help its unimpeded progress.

competition so created by the producer, the Distributors acquire the picture outright. Knowingly they allow themselves to be robbed by he producer, with atleast one or two Lakhs of Rupees earned in white— paid in black. This dignified day light robbery of the Producer in the name of business and the Distributors encouraging him is no better than abetting a crime. In order to make good of the black money paid to the Producer, the Distributors in turn adopt unscruplous methods by joining hand in glove with the Exhibitors, swindle the gate collections by re-selling the tickets. This is practicable only if the picture happens to have atleast average run or if by a miracle clicks well at the box-office. Otherwise the concerned Distributor is doomed, never to recover again. The fate of the Distributors of "Raja-Bakthi", "Raja Desing" and the recent flop "Rani Samyuktha" are glaring examples.

Now turning to the Producer who thinks that he is too clever a Salesman in disposing off his 'wonderful' product by honourably robbing the Distributors' white money in black.... is temprorily happy. He seriously plans as to how best is to convert the hoarded black money to white. He has sleepless nights, no proper appetite and no peace of mind for he is always nervous with the fear that at any time he may be caught by the Income Tax authorities. He will have double head ache from his subordinates like Manager, Secretary or Accountant who are aware of the black money transactions. For the fear that they might leak out his dealings, he will be compelled to part away with huge sums whenever they make demand for payments.

There was an instance last year when the so-called Secretary who was all in all to a Producer who is better known as Mundra of the South, bunked away with Rs. 50,000 the black money which he was asked to get from a Distributor of Malabar staying in his Madras office. Since the said sum was entirely an income out of a transaction in black, it found no entry either in the Distributor's books nor in Producer's account. Taking advantage of the invisible transaction, the Secretary cum friend of the Producer 'Mundra' became invisible with the money. Neither the Producer nor the Distributor had the guts to take any legal or illegal action against him. This is a glaring example of not exactly a Diamond cutting the diamond but a case of Mundra Versus a Double 420.

There is yet another recent instance when a playback Artiste has supposed to have lost about Rs 7000/- The alleged culprit who robbed the said sum is none other than her Chauffer who was later arrested in Bombay. In film circles it is rumoured that the total amount robbed was to the tune of Rs. 12,000. Whether the rumour is right or wrong, there is every chance for Film Artistes to hoard black money and once it is lost, they become nervous. Either they complain of lesser amount than what they have actually lost or never report to the police of the robbery for the fear that they will be asked to account for the money in their possession. In short they fear to face the proceedings which may likely be taken against them for submitting false accounts with a view to cheat the Government in the matter of income tax.

Coming to the Producer again, in his attempt to convert the black money to white, he seeks help from a reliable person who could lend his name and assist him either in buying Gold bars or adopt some other crooked methods to gain his end. This so-called reliable person may at any time turn to be otherwise, in which case the entire black money of the Producer will become invisible. There are so many other methods adopted by the hoarders of black money. They buy

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JAYANTHI FILMS

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Branch : **117 ANDAR ST., TRICHY-2.**

Distributors of Delightful Entertainers

On Show From 16th February 1962

B. V. N. PRODUCTIONS'

MADAPPURA

Starring : M. G. RAMACHANDRAN, SAROJA DEVI, M. R. RADHA

Other Pictures On Run

Kumudam
Karpukarasi
Kumara Raja
Arasilankumari
Malliyum Mangalam
Pennin Perumai

Ellorum Innattu Mannar
Parthiban Kanavu
Amudavalli
Athisaya Penn
Russian Circus
(ENGLISH)

Kalyanikku Kalyanam
Raja Malaya Simhan
Anbu Engay
Malai itta Mangai
Kudumba Gowravam

(ALL PICTURES ARE CONTROLLED FOR TRICHY & TANJORE DISTRICTS ONLY)

CHITRALAYA'S

NENJIL OOR ALAYAM

TAMIL

A Thumb Nail Review By The 'Dyspeptic' Critic.

Story, Dialogues and Direction .... P. Sridhar

Songs : ... Kannadasan

Music : .... Viswanathan-Ramamoorthy

Camera : .... A. Vincent

Audiography : (Dialogue) .... T. S. Krishna B.Sc.

,, (Songs and (Re-recording) .... T. S. Rangaswamy

Art : ... Ganga

Editing : .... N. M. Sankar

Studio : .... Vijaya-Vauhini

Players : .... Kalyanakumar, Muthuraman, Rama Rao, Nagesh, Devika, Manorama, Baby Padmini, Sivakami & others.

Playback Artistes:....T.M. Soundararajan, P. Suseela, A. L. Raghavan & P. B. Srinivasan.

Footage : .... 14810.

Deft direction and superb presentation of a thin story weaved around three characters—a Woman, her husband and her ex-lover makes "Nenjil Oor Alayam"—a masterpiece in screen entertainment. The screenplay unfolds in a Nursing home where the heroine Sita steps in with her ailing husband Venu who has symptoms of Cancer in his lungs. Dr. Murali is not only surprised but also shocked to find Sita whom he loved, has already been wedded by force of circumstances. The husband (who is not aware of the past romantic episode of Sita with Dr. Murali) is admitted in the nursing home for treatment. In the course of time Venu begins to suspect the chastity of his wife when he watches her conversing with the Doctor at a distance. On a second occasion when he overhears at a closer range, his doubt is cleared when he hears Sita pleading to Doctor to forget her since she is already wedded and that as a devoted wife she should be sincere to her husband. As the day of operation fast approaches, Sita entertains the doubt that the Doctor may fail in his operation hence insists on leaving the hospital with her husband. But the Doctor assures of sure success in the operation and that her husband could be restored to normal health.

In the mean time Venu who doubts his survival, deeply thinks of his wife's future. He requests the Doctor and his wife to get into wedlock, if in case he collapses during operation. Sita sheds tears while Doctor assures him of saving his life. Immediately Venu sends for his lawyer and makes a Will of all his properties in favour of his wife and the Doctor.

Finally on the scheduled date, Venu is taken to the operation theatre. Sita who is very much annoyed bolts herself into a room. Doctor has successfully performed the operation. To inform Sita of this happy news, Doctor walks to the room but it is bolted inside. He bangs the door and bawls out: 'Sita..Sita..the operation is successful

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OUR DISTRIBUTORS : N. S. C. : **M/s. Ananda Pictures**, Madras & Vellore; Coimbatore & Nilgiris : **M/s. Ajantha Movies**, Coimbatore; Salem : **M/s. Sri Uma Ganapathy Pictures**, Bhavani; Trichy & Tanjore : **M/s. Pasupathy Pictures**, Tiruchirapalli-2; **M/s. Shailashree Pictures**, Bangalore; Madurai & Ramnad : **M/s. Mahalakshmi Films**, Madurai; Malabar : **M/s. Thiruveni Pictures**, Madras-28; F. M. S. : **M/s. Ubaidullah & Co.**, Kaulalumpur.

FILM FUN

Money Flows like Water in the Wrong Ocean ....and no wonder wrong people thrive in the Film Industry.

The first agreement of M. V. Raman with Devi Films was to the tune of Rs. 5 lakhs which gradually mounted upto Rs. 40 lakhs by the time "Konjum Salangai" made it's chime before the audience. How best to recover this huge investment?...... is the problem for Devi Films.

Pangaligal (Partners)

Partners :—

Financier ; A business Magnet in Plastic Bangles.
Producer : Son of an 'expert Chauffer'
An adorable dame : The Link between the Financier and the Producer.
Production : Q. E. D. (Quiet Easily Done)

A star studded picture Minus story interest and entertainment.

Blind Business

Pictures are bought for abnormal price, not knowing their real merit.

Venu has survived." Yet there is no response from the room. He bangs the door again and again... still no response. The Doctor starts bleeding thru his mouth......... the climax is worthwhile winessing on the screen than said here.

Merits

This suspense packed picture with highly emotional sequences very much touches the hearts of the audience and keeps them rivetted to their seats. The artistes : Kalyan Kumar as Dr. Murali and Devika as Sita share top honours for their excellent performance. Songs are aptly worded. The dialogues are free and fluent. Photography by Vincent is of high order and well executed. Director Sridhar deserves our mead of praise for his laudable picture made within a short period of 27 days. Editing is crisp.

De-Merits

Audiography is at places jarring more particularly in the opening scenes. Muthuraman is a miscast, With his crude face he does not very much impress in the role of Venu. His character is of such a vital importance in the play—as one who is mentally tossed between the Doctor and his wife and at the same time nervous of his own existence. Verily the director has overlooked in the matter of selecting a suitable artiste who could ably render this difficult role. We don't see anything extraordinary about the musical acrobats of Viswanathan-Ramamurthy.

Remarks

In addition to the moral values such as devotion of a true hindu wife and of those in the Medical profession discharging their duty with all sincerity, the Climax brought about the play is the major asset for the success of the picture. It is a picture surely not to be missed.

Sarody's Satyagraha.

on 18th & 19th Jan. '62.

Instead of the Artistes waiting at the doors of the Producers——now a days the Producers are not only made to hang on indefenitely and even offer satyagrahe for getting call sheets. Producer Sarody, whose patience was tried to the bursting point thought fit to offer Satyagraha before the premises of Puratchi Nadigar's office Emgeeyar Pictures Private Ltd. It is alleged that within a period of five years, four agreements were made, subsequently cancelled and re-made according to the whims and fancies of the Artiste. In spite of the Producer complying with the demands, the Artiste is alleged to have adopted the delaying tactics. Now the matter appears to have gone for arbitration thru the Film Chamber—the body which firmly believes in "Self Regulation." Let us see whether Mahomed goes to the Mountain or the Mountain moves to Mahomed or both clash each other?

Financier's 'Elopement' with the Producer.

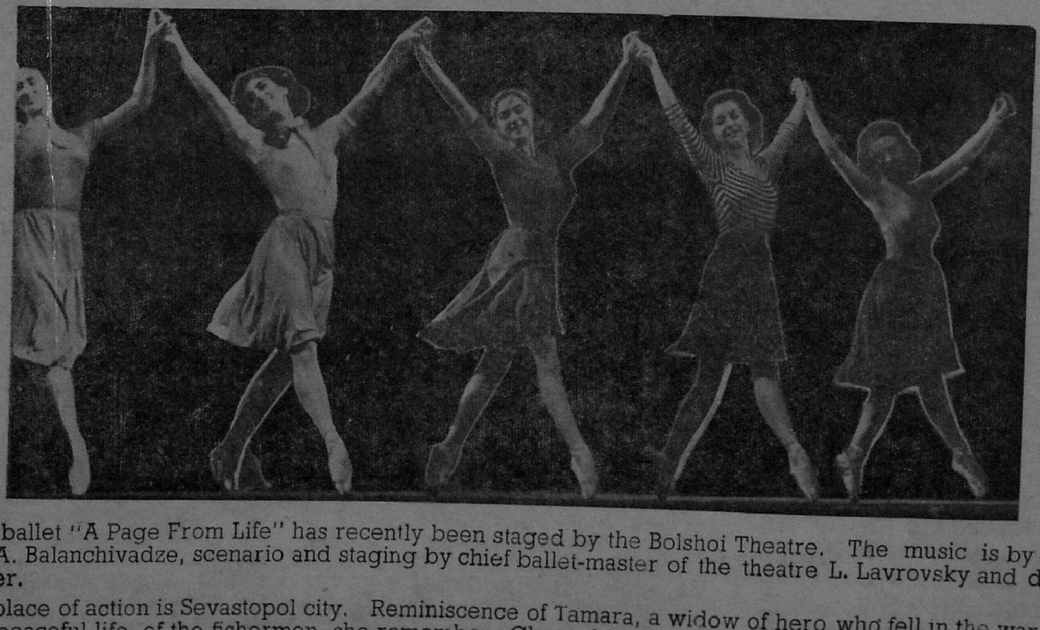
Financier Ananthaswamy suspecting Producer A.C. Pillay might take payments and deliver the prints of "Ran Samyukta" to the Distributors, is alleged to have kept him within the four walls of his concern "Picture Financiers." The Distributors ran here and there and after experiencing lot of miseries, effected abnormal sums and took delivery of the prints one day after the scheduled release date. Even today the Distributor for Salem area has not taken delivery as the picture proved a colossal flop in other centres.

The Lucky ப (PA)

Director Bhim Sing believes that the success of his pictures are mainly due to the titles beginning with the letter ப (PA)

Selection of titles is yet another head-ache to the Producers concerned, whether the title has any bearing to the story or not, it should defenitely commence with the letter ப (PA)

BOLSHOI THEATRE'S NEW BALLET



New ballet "A Page From Life" has recently been staged by the Bolshoi Theatre. The music is by Georgian composer A. Balanchivadze, scenario and staging by chief ballet-master of the theatre L. Lavrovsky and decoration by V. Dorrer.

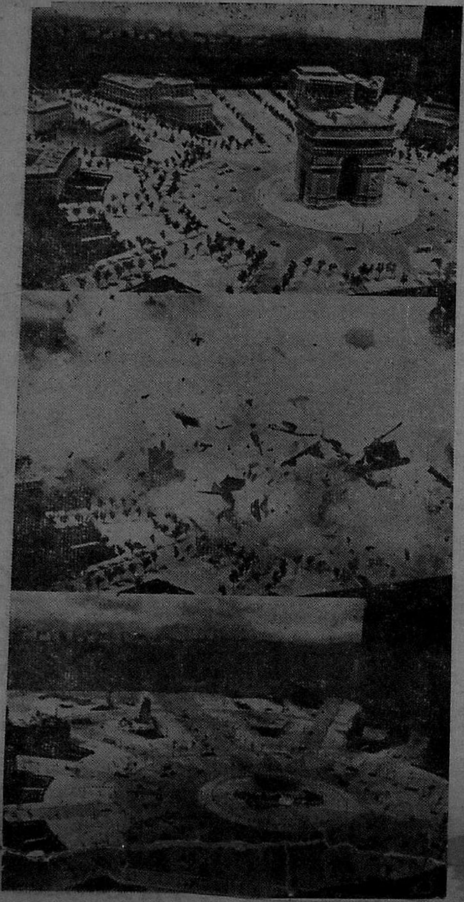
The place of action is Sevastopol city. Reminiscence of Tamara, a widow of hero who fell in the war. Tamara recalls the peaceful life ef the fishermen, she remembers Gheorghi who was in love with her, the heroic episodes of the war and the life of the present Soviet youth.

In one of the first notices of the ballet it states: "Page from Life" is an emotional poem on the fates of the people of our times—It tells about their unlimited courage and nobleness their love and friendship

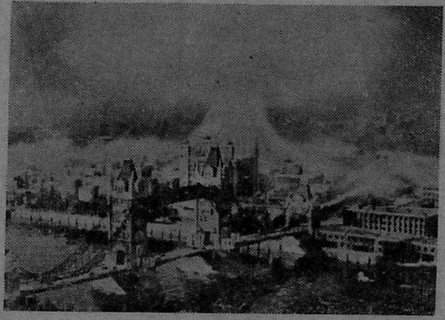
THE LAST WAR

Produced by Toho Co., Ltd., Japan

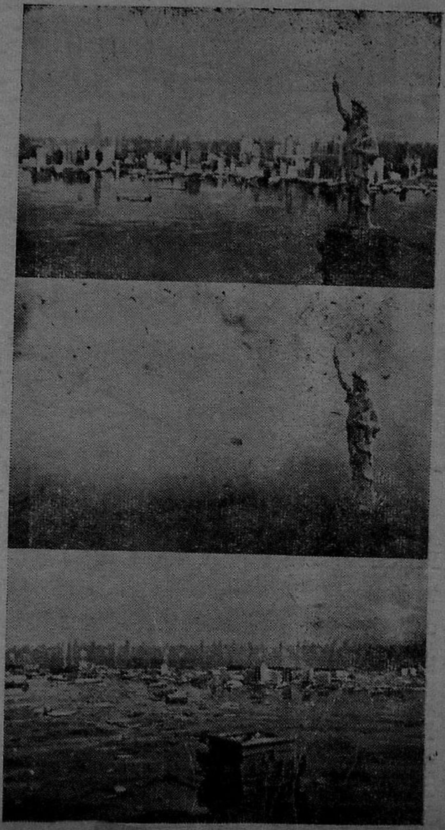
The Colossal Horror of the Self-Annihilation of Mankind.



PARIS.



LONDON.



NEW YORK.

A Litte man on a small salary with a wife, three lovely children, a sense of humor and his own modest house! That's Tamura, a chauffeur for the American Press Club in Tokyo He lives a happy life, as do his wife and children—his eldest, a particularly pretty girl, is engaged to a handsome merchant marine officer—and he boasts having not a single enemy.

But the world is divided into two spheres of power—power so delicately balanced that, under the tenseness that grips the international situation, the slightest provocation could touch off a war of such enormity that all mankind would be exterminated. A single button pressed, either through directive or in error, would activate an electronically-calculated nuclear war. Stlll, such a catastrophe can be averted if men of all nations unite in the prohibition of nuclear weapons and strive for peace.

Under dictums of the two major world powers, nuclear missle bases have been constructed throughout the globe, each with its death-dealing missles aimed at cities and towns of the opposing faction Suddenly, at a remote launching site, a red alarm lamp is lit—a signal that war has commenced. Naturally, no one present doubts the order, for it emanates from the central command. The base commander, fully aware of the dire consequences which will befall mankind, presses a button activating a computer-controlled nuclear attack.

A telephone call from headquarters. No one at central intelligence issued the order to attack. The directive is obviously the result of a mechanical defect in the electronic control system. With mere seconds to spare, the firing mechanism is deactivated......

Later, at an Arctic missle base manned by the opposing forces, a snow removal team accidentally causes an avalanche. The vibration activates a nuclear missle stored beneath a launching pad. Should it explode, the central command will consider it an attack and begin mass retaliation. Again, with but instants to spare, the nuclear warhead is disconnected.

The sincere desire of world peoples is for peace, and summit conferences are planned in a final attempt to soothe international tension and avert war.

Tamura, the chauffeur, spends happy hours at home, but is aggravated by glum reports from T-V and radio commentators. His elder daughter marries her merchant marine officer, but when the time comes for him to return to sea, the lovers part with a sickening premonition that they will never meet again.

An uprising at the 38th Parallal in Korea sparks what may result in the dread all-out war. But a truce is achieved, and the world gasps in relief. Then, somewhere in the Arctic two aircraft of the rival forces collide in mid-air and explode. The coincidence is misunderstood, and submarine commanders order the firing of nuclear missles from beneath the Arctic Ocean. Eventually the whole world is involved in the war.

Alerted to approaching doom, millions of Tokyoites attempt to flee from the metropolis. Mass confusion prevails.

In a nursery small children cluster about their teacher, who, realizing the fate about to descend upon all mankind, elects to remain in the city and die quickly, rather than run to the country and die by agonizing degrees from radioactive fallout. Tamura and his family, also preferring to get theirs quickly and at home, wait in their garden for the end.

And the end comes! In a blinding colossal, multi-colored explosion, the entire city of Tokyo is leveled, then inundated with molten lava, as the earth melts under the stupendous heat of the nuclear blast.

Similar explosions occur in every city of the world, marking the annihilation of mankind.

Had the world united to prevent war a little sooner, all this might have been prevented, But through blind stupidity, man has wrought his own destruction.

Using a simple man and his family as an example, the Toho organization has depicted in terrifyingly realistic scenes and a touching drama what could happen to any family in the world, if a nuclear war should occur. "The Last War" is indeed a film with a moral.

Science and the Cinema

It is rather a paradox that the cinema born in 1895 in the laboratory of the French brothers Lumiere for use in scientific research, should have had to pass through the stage of the cheap trick show, develop into a real and acknowledged art, and only then enter the sphere for which it was originally intended.

Yet it is a fact that leaving aside a few individual attempts, scientific cinematography has been recognized only since the second World War. Modern achievements in cinima technique have made it possible to use colour, slow and fast motion, ultra-violet and infra red rays, and the assistance of ordinary and ultra-microseopes. Recent years have brought photographic contrasting and luminescent methods, X-ray film photography and ways of obtaining screen pictures depicted by the flow of electrons in electronic microscopes, magnifying the picture hundreds of thousands fold. The latest scientific and technical discoveries in the sphere of nuclear physics, synthetic chemistry, optics, mechanics, biology, cosmonautics and cosmic medicine are expanding still further the possibilities of the cinema in scientific research.

Among the many hundreds of research institutes in the Soviet Union, it would be difficult to find even one in which the cinema is not used as a means of investigation and documentation.

In education, the cinema won a firm place somewhat earlier. The specific visual opportunities offered by scientific cinematography, which can simplify the complicated and render the invisible visible opened the doors of elementary, secondary and higher educational establishments to tuition films.

The third branch of scientific cinematography, known as popular-science films, is considerably older than the research and educational cinema. It has been very widely developed in the U S.S.R and gained broad popularity throughout the world.

Soviet popular-science films vary greatly in form and content, but all serve one aim—to populerize science among the general public, to disseminate knowledge, and to acquaint people with new scientific achievements and progressive methods in industry and agriculture.

Research, educational and popular-science are the three lines along which Soviet scientific cinematography is developing.

Alexander Zguridi's popular-science films "The Force of Life," "In the Sands of Central Asia," "Life in the Woods," and "In the Pacific," Borif Dolin's "Animal Trails," "The Law of Great Love," and "History of a Ring," Anderi Vinitsky's "Ammophila," "The Tribe of the Sun," and "Nectar Land" have won praise throughout the world. All these are nature films.

Of course, good nature films by no means cover the whole of Soviet popular-science film directors' work. Audiences are guided in to the secrets of biochemistry such as the life processes in a green leaf, they watch the dramatic struggle between harmful bacteria and the defences of the organism, and follow research work for the exploration and mastery of cosmic space.

The mighty tectonic processes which have proceeded within the earth over millions of years are shown in "Story of Stone," directed

Contd. on next Page

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KATAKA

by Leonid Rymarenko. In "Development of the Reflex Activities in Ontogenesis," made by Semyon Raitburg, audiences explore the mysteries of the higher nervous system. Boris Shubin, using photography with polarized light, showed on the screen the process of fuel combustion in a Diesel engine. The topical problem of man's conquest of outer Space was the subject of Pavel Klushantsev's film "Blazing a Trail to the Stars." And Dmitri Bagolepov, in his "The Atomic Flagship," conducted audiences into the heart of the atomic reactor on the giant atomic icebreaker "Lenin." Many similar examples could be given.

Authors of popular-science films must find the best method of disclosing scientific thought and leading audiences along the trails blazed by the first scientific discoverers. But whereas it was easy to make the law of gravity understandable by the well-known story of Newton's apple, to make new scientific and technical phenomena plain by means of the cinema demands very considerable knowledge, for in our day important discoveries are made at the crossroads of various sciences, at the focal points, so to speak, of scientific achievements.

The modern scientific cinema in the U.S.S.R. is a big, independent branch of cinematography, with its own studios and many groups of experts in widely ramified fields.

There are five special science-film studios in addition to laboratories attached to scientific research institutes. Every year they release hundreds of educational and popular-science films dealing with the latest in science, technique and culture. All of these are made with the active participation of scientific institutes and individual scientists who act as consulting experts and script writers, or conduct the experiments needed for the film.

Cameramen join expeditions of geologists, geographers and astronomers. They accompany scientists to the top of mountain ranges, they descend to the depths of the sea, they go to distant southern seas, to the Arctic and Antarctic, where they film landscapes archeological excavations solar eclipses and volcanic eruptions.

People engaged in scientific cinematography, both cinema workers and scientists, make a careful study of the work done by their colleagues in other lands, they take part in international science-film congresses and meetings, and demonstrate their films at numerous international cinema festivals. This they regard as extremely important, for they know by experience that the exchange of scientific films helps to consolidate international cultural connections, and promotes friendship and peace among nations.

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BASANT-WADIA'S

SAMPOORNA RAMAYANAM

(FULL-LENGTH GEVA COLOR)

Dubbed in Tamil

A Thumb Nail Review By The 'Dyspeptic' Critic.

Screen Play : .... Pandits Narothama Das and Mathur

Dialogues ; .... Arur Das

Songs : .... Kuilan

Music : .... Vasant Desai and Vijaya Baskar

Photography ; .... Aga Hasam

Art : ... Kanu Desai

Direction : .... Babubai Mistry

Dubbed at ; .... FilmCentre, Madras

Players : Mahipal, Rajkumar, B. M. Vyas, Anitha Guha, Sulochana, Lalitha Pawar, Susil Kumar, Dhapu and others.

With magnificent settings in pleasing colours Wadia's colossal production "Sampoorna Ramayanam" unfolds on the screen with Rama's wedding with Sita and continues its narration to his exile in the jungles with his wife and brother... Ravana's elopment with Sita—meeting of Hanuman — Lanka Dahan — Sita's rescue after slaying Ravana — Pattabhishekam in Ayodhya — then the Lava Kusa episode and finally Sita committing suicide by jumping into the earth's bowel.

Merits :

The photoplay has been made more appropriate to Valmiki's work. The presentation of the various incidents are much absorbing. Dialogues and songs are well worded. Anita Guha as Sita excels in her performance. The boys appearing in the roles of Lava and Kusa share equal honours. Photography more particularly the trick shots are appealing. Audiography is upto standard. Settings by Kanu Desai are impressive. Background music is enchanting and keeps up with the narration of the play.

De-Merits.

The producers seem to have not concentrated much in the matter of selecting suitable artistes. Neither Rama nor Ravana have the much needed personality about them. Still worse is in the case of Lakshmana, Bharatha and Indrajit. The characters are falsified by the poor performance of the players. Even the Extras create an ugly atmosphere by their presence with their questionable faces. The dialogues such as Sita Pazham an Rama Pazham may be eliminated for the reason they have adverse re-action on the audience. Direction though not of high order is tolerably good.

Remarks : The Picture on the whole provides an average entertnainment and will appeal to the patrons of mythological lores.

NEWS & NOTES

Sri Krupa Pictures, Bangalore.

Their latest acquisition is Sarvodaya Chitra's MAHATMA KABIR in Kannada starring Raj Kumar, Krishna Kumari and Jayashree. Directed by Srinivasa Reddi the picture offers chaste entertainment. Other pictures under their distribution are Nagarjuna, Sri Saila Mahatme, Sri Krishna Gaurudi. In addition to the above, they also control selected tamil and Hindi pictures.

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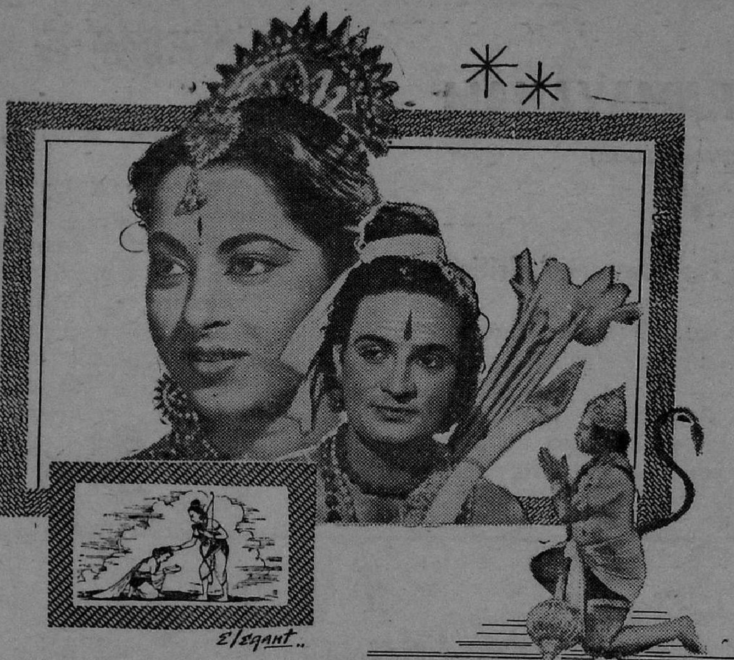
Mahipal as Rama and Anita Guha as Sita in Wadia-Basant Pictures' SAMPOORNA RAMAYANAM a full length Geva-Color picture in Tamil.



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CHOTI SI DUNIYA

Stg : Rajkapoor & Nutan.

SARASWATHI PICTURES'

RANI SAMYUKTHA

A Thumb nail Review

By The 'Dyspeptic' Critic

Screenplay, Dialogues and songs .... Kannadasan.

Direction : .... Yoganand.

Players ; M G. Ramachandran, Padmini, Nambiar, M. G. Chakrapani, Sahasranamam, Thangavelu, M. N. Rajam and others.

Produced by ; .... A. C. Pillay.

The romantic episode of Prithiviraj with Samyuktha curled from early history of Rajputs... is butchered to pieces by A. C. Pillay the producer one time President's award winner.

Time, money — mostly borrowed and precious celluloid have been wasted on this rubbish of a picture which boasts of top stars sharing top honours; was in the making for more than 4 years. This picture has proved that any amount of star cast minus story interest and proper presentation is sure to fail miserably.

Merits : More we wish to say something good, we find nothing except the Stars coming and going in rich costumes.

De-Merits : It is nothing but sheer waste of paper and ink to detail the countless flaws in the picture, hence we leave at that.

Remarks : This time A. C. Pillay is eligible for the President's award, if there is any, for such Producers who make the Worst Pictures.

Conclusion ; It is better for Producers like A. C. Pillay to make an honourable exit from film line and leave the Industry to take care of itself than to style as a fulfledged producer, make trashes and bring about the ruination to the Distributors who bank on their pictures carried away by the star attraction.

NEWS & NOTES

Mani & Co. Madras.

Their latest acquisition is Wadia's "Sampoorna Ramayanam" a full length Geva Colour Picture. The picture offers good entertainment. The colour effects and the technical excellence and above all performance of the major artistes are exceedingly fine. It is a picture for the entire family to be witnessed.

Mos-Film in 1962

By Vladimir Surin

Mosfilm's plans for the year 1662 are being drawn up with due regard for the high demands which are being made on all the country's studios, and in particular on ours. This is quite natural, seeing that Mosfilm makes over a quarter of all the feature films put out in the Soviet Union, and to a considerabie extent determines the level of Soviet cinematographic development.

Let us examine the main features which characterize the work of our big studio group.

In my opinion, three factors stand out in particular. First, there is the concentrated attention given to the ideological and artistic qualities of films made, and to steadily increasing skills.

Secondly, contemporary themes now hold the main place in the studio's work.

The third important factor is the large number of gifted young directors, cameramen and art directors who have joined us, people who have won recognition very quickly and taken their places beside leading cinematographers.

It is to these young forces that Mosfilm owes such outstanding pictures as Sergei Bondnrchuk's "A Man's Destiny," Grigori Chukhrai's "Ballad of a Soldier" and 'A Clear Sky," Georgi Danelia's and Igor Talankin's "Seryozha," Alexander Alov's and Vladimir Naumov's "Peace for the Newcomer." and many others whose fame has sprcad over the world.

Further developments in Soviet cinematography are directly linked up with the communist party program adopted by the Twenty Second communist party Congress. This relates in first place to the making of films which will prepare our people for life in a communist construction.

With the beginning of the year films will be released of great interest for audiences—Mikhail Romm's "I Go into the Unknown." about physicists; Ivan Pyryev's "Our Mutual Friend," about the collective-farm village in our day, Grigory Roshal's "Madmen's Trial," about problems of war and peace, and Boris Barnet's 'Alyonka," about people cultivating vtrgin soil, among others.

Mosfilm's 1962 plans include very widely varied themes taken from the rich, many-sided life of the Soviet Union.

In addition to original screenplays about our contemporaries, we shall be adapting and filming recent books.

A film about people in a collective-farm village will be based on Vsevolod Kochetov's "Regional Committee Secretary."

Leonid Leonov's "Russian Forest," a book about important problems in human relations and the high standard of Soviet people's duties has won tremendous popularity; the studio is preparing a film version of it.

"Forty-Nine days," director Genrikh Gabai, is about the famous drift of four gallant men who courageously fought the ocean for that period of time.

Georgi Danelia has begun work on "Way to the Wharf," about the courage and devotion of lifeboat men in their dangerous work.

The young director Iskra Babich is working on Rosa Budantseva's screenplay "Flood-Water," another collective-farm picture.

Andrei Tarkovsky, a film director who only recently graduated the Cinema Institute, is now filming "Ivan's Childhood," based on Bogomolov's widely known story

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"Ivan." It is about the daring exploits of a boy during the last war.

"Colleagues" is about young people in the Soviet Union; it is based on a novel by Vasily Axyonov, about the different paths taken by a group of young people when they graduate college. It will be directed by Alexei Sakharov.

Aida Manasarova and Vladimir Skuibin are making "The Trial" screenplay by Vladimir Tendryakov. The action takes place in an outlying village in the taiga forest close to a big construction job. The film brings out the high ethical standards, the courage of Soviet people,

"Roll, Drum," director Alexei Saltykov, screenplay by Sergei Yermolinsky and Alexander Khmelik, is dedicated to the fortieth anniversary of the Young Pioneer organization.

Another film for children will be "Pavlukha," directed by Semyon Tumanov and Georgi Shchukin.

Mikhail Kalatoz is preparing to make a feature film about the courageous struggle of the Cuban people for freedom and independence, for a better life.

Work wili soon begin on the three-part fiim "War and Peace," based on Leo Tolstoy's book. It will be directed by Sergei Bondarchuk, Lenin Prize winner. The cameraman will be Vladimir Monakhov.

1962 will see the continuation of a fine tradition inaugurated by Mosfilm some years ago—joint productions with foreign studios.

These will include a Soviet-Italian film, directed by Giuseppede Santis about the part played by Italians in the Second World War. This anti-war film is a warning to warmongers, reminding them of dire results. Negotiations are under way with France, Britain and some other countries, for jointly made films.

In preparing their plans for 1962, the Mosfilm studio group wish to bring cinema art still closer to the life of the people, to show on the screen our splendid contemporaries, the builders of a communist society.

FILM FUN

Avaricious Artistes & 'Bottomless' Producers.

It is alleged that "She Stars" walk away home with the costly Sarees much against the will of the Producer who is nervous of demanding the return of it for the fear that the Stars might give trouble by not giving regular call sheet. More particularly the so-called 'Kannada Kuil' is not only taking abnormal sums, but also the sarees costing about Rs. 400 to Rs. 500 worn on the set. Add to her 'wanton' pilfering' she is alleged to be insisting on the Producer to pay her Chauffer's betta of Rs. 2/- per call sheet. The Star whether she be a Kannada Kuil or a 'Night Queen', should not take undue advantage of the Producer's leniency and should put a stop to the dignified robbery of the properties adorned on the set.

NEWS & NOTES

Alankar Chitra. (Bangalore)

Rajkamal's STREE is distributed by the above concern. Produced and directed by V. Shantaram, the full length technicolor picture STREE offers unique entertainment. Pleasing photography, dignified performance of the major players and the masterly presentation of the various incidents of this classical play are the assets for the success of the picture. Shantaram and Sandya share the starring honours supported by talented artistes. This is a picture worth visiting more than once.

Ananda Pictures, Madras.

This popular distributing concern has acquired good number of tamil pictures for distribution in the districts of S. Arcot, N. Arcot, Chingleput including Pondicherry and Chittoor. Their forthcoming releases include Vikram Productions' Nichia Tamboolam and Padmini Pictures' BALEY PANDYA featuring Sivaji Ganesan, Padma Films' "Valar Pirai" M. R. A. Productions "Thirumana Azhaippu, Jai Barath Productions' Vikramadithan and a dozen more pictures of box office value.

A scene from the Telugu Picture "Pennli Kani Pillalu" (Unmarried Girls)

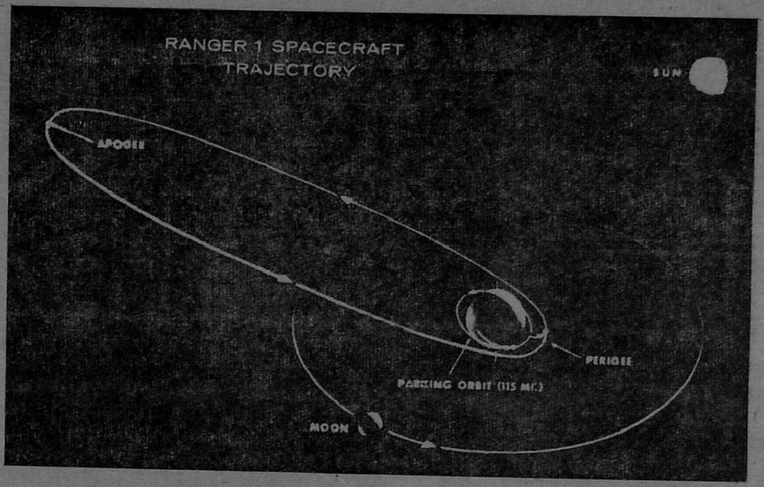
"Ranger" Will Head for Moon

By Jerry E. Bishop

IN JANUARY 1962, from a lunching pad at Cape Canaveral, the United States will attempt to rocket into space a weird contraption resembling a miniature oil well derrick with wings. While the launching will lack the drama surrounding efforts to put man himself into space, the flight of the odd-looking device is nevertheless likely to prove significant.

It will signal the beginning of an extensive new program of exploration of the moon and planets by unmanned craft carrying complex instruments to gather information and relay it to earthbound scientists. The winged oil-well derrick, known as the Ranger spaceship, will be headed for the moon.

If all goes as planned, when Ranger is about 2,000 miles from its destination, it will start transmitting television pictures of the moon's surface back to earth. Minutes later it will deposit on the moon a sturdy instrument package—the first American space device to land on a celestial body.



Early Rangers will be launched around the moon from a parking orbit around earth, when this technique is mastered, the parking orbit will be used to launch a probe onto the moon's surface.

The Russians crash-landed a space vehicle on the moon almost two years ago, but it transmitted only meager information back to earth before it was demolished in hitting the moon. American space scientists are confident Ranger, with instruments carefully cushioned against the shock of landing, will prove much more valuable than the Soviet moon shot.

Contd. on next Page

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In fact, these scientists assert, the United States even now appeals to have a commanding lead over Russia in the instrumented exploration of space, in contrast to its laggard position in some aspects of rocketry.

The 49 satellites the U.S. has fired into orbit around the earth, the two orbited around the sun (as of Sept. 1, '61), and the numerous rockets sent deep into space have already made significant findings, such as the discovery that this globe is surrounded by the deadly Van Allen radiation belts.

And scientists say the robot space ventures to the moon and planets now being planned offer boundless possibilities for adding further to man's knowledge of the universe.

Declares Edgar M. Cortright, who directs the lunar and planetary exploration program of the National Aeronautics and Space Admininstration: "From this program will come scientific knowledge once thought beyond man's grasp".

Schedule of Space Exploration

A schedule of space exploration ventures has been laid out for years to come by NASA.

In August, 61, the first Ranger test satellite was less than successfully hurled into orbit by an Atlas-Agena-B rocket booster. Instead of finding its extremely elongated orbit, the 675-pound tower of instruments fell into a close-in orbit: which at its perigee brings the Ranger 105 miles from the earth.

The proposed orbit has a perigee of 37,500 miles and at its farthest point would have been 685,000 miles from the earth as opposed to the 312-mile apogee of the closer orbit.

This lessened trajectory means that the eight scientific experiments aboard this test satellite will produce less than the full amount of data hoped for. At the same time, however, the NASA stressed that the main purpose of the flight—testing the most complicated assembly of electronic and mechanical divices in any U.S. satellite was not impeded.

In mid-1962, NASA will try to send an instrumented spacecraft into the vicinity of Venus, giving scientists a close electronic look at that cloud-covered planet.

A year or so later, an effort will be made to gently land an unmanned 2,500-pound spacecraft on the moon. Among other duties this craft would transmit color television pictures of the moon's surface back to earth and extend automatic drills that would extract samples of moon dirt for analysis by the ship's instruments.

In 1964, space scientists hope to fly a craft past Mars. In 1966, they plan to land an automatic wheeled or tracked vehicle on the moon. Loaded with instruments and cameras and controlled by an operator on earth, the "Prospector" vehicle would roam about mapping the lunar craters and mountains as a preliminary to manned lunar exploration.

Rounding out the present schedule of space exploration will be 1967 efforts to eject packages of instruments from spacecraft onto Mars and Venus; the instruments would radio data back to the spacecraft as they orbited about the planets, and these would relay the information to earth.

A Closer Look at Ranger

The magnitude and complexity of these undertakings are awesome, but a closer look at the detailed planning for a relatively advanced project takes away—some of the aura of science fiction. Focus, for example, on the first Ranger craft designed to go all the way to the moon. The lunar-bound Ranger will weigh 750 pounds and stand roughly ten feet high. It will be started on its 66-hour, 238,000 mile flight by a new two-stage Atlas-Agena rocket. After the Atlas first stage drops away, the smaller Agena second stage will take over, accelerate Ranger to more than 25,000 miles an hour and then separate.

During the first 56 hours after Ranger leaves the Cape Canaveral launching pad, it will send back signals to allow technicians to track it. Small rockets aboard, which can be fired from the earth, will enable

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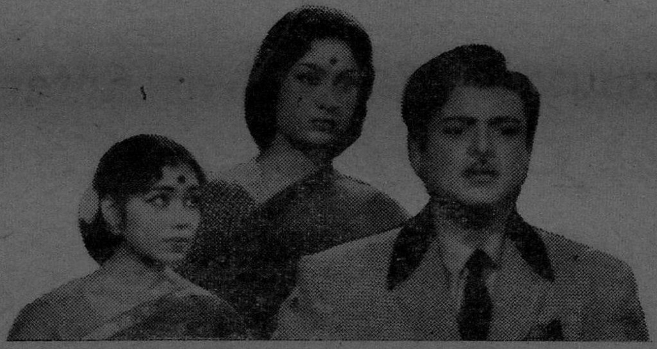

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engineers to make corrections in its course.

Other rockets will automatically keep the spacecraft oriented so that the winglike panels of solar cells will constantly face the sun. The solar panels will supply power to operate the vehicle's instruments, controls, and radio transmitting equipment.

Ten hours before Ranger reaches the moon, an instrument called a gamma ray spectrometer will switch on and begin measuring radioactivity emanating from the moon. As the craft moves still nearer to the moon, it will reorient itself so that a telescopic television camera will point toward the lunar surface.

When a point 2,000 miles from the moon is reached, the television camera will begin sending pictures back to earth at 13-second intervals until scientists have a total of 100 photographs of the moon. The final photographs by the telescopic camera should show objects as small as ten feet across.

The Lunar Landing

About 20 miles from the moon, a rocket will kick free from the mid-section of the craft a 300-pound instrument ball. Inside the ball, protected by a crushable honeycomb structure, will be a specially developed, 50-pound seismograph, an instrument to record the shocks from earthquakes. The Ranger Vehicle will probably be demolished when it hits the moon, but the seismograph is expected to survive its crash landing and radio back information for one to three months.

The seismograph will detect shock waves in the moon. By analyzing these waves, scientists hope to gain an idea of the structure and composition of the moon in the same way they obtain clues to the nature of the inner earth from earthquake shock waves.

In part, flights of instrument-carrying spacecraft are aimed at answering some fairly specific, practical questions. Robot flights to the moon, for instance, sheuld provide data essential for a later attempt to send men to the moon.

Instrumented craft could perform such tasks as selecting the best landing site on the moon for a manned vehicle and determining what radiation dangers astronauts might face.

Space vehicle instruments will also add to researchers' knowledge of the fluctuating stream of radiation which the sun sends into the solar system and is belived to exert great influence over weather and radio communications on earth. More information on this phenomenon could lead to improvement in weather forecasting and improved understanding of the causes of periodic radio blackouts.

Mainly, however, space researchers are seeking to answer broad scientific questions. They're hoping to turn up new clues on the formation and history of the earth and solar system.

Investigating Venus and Mars

Dr. Robert Jastrow, an NASA physicist, says one of the most exciting possibilities is that instrumented spacecraft will help solve the riddle of life on other planets—particularly on Venus and Mars.

Astronomers have long watched the annual appearance on Mars of green patches suggesting the existence of at least some form of primitive life.

Venus is more of a mystery because of its constant, unbroken cloud cover, but recent experiments with radar aimed at Venus indicate its atmosphere may contain water vapor, a prerequisite for life as it's known on earth.

The fly-by missions, it's hoped, will help scientists determine more conclusively weather conditions on Mars and Venus are favourable for life of some time type, while the instruments to be landed on the planets should send back direct evidence of the presence or absence of life.

One experiment an instrument package might carry out on Mars or Venus would be to add a pinch of matter from their surfaces to sterilized water. A television camera linked to a microscope or perhaps a simple photoelectric cell could then detect if there were any movements in the water which would seem to indicate the presence of life.

Contd. on Page 23

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TELEVISION PIONEER

By Jim McMillan

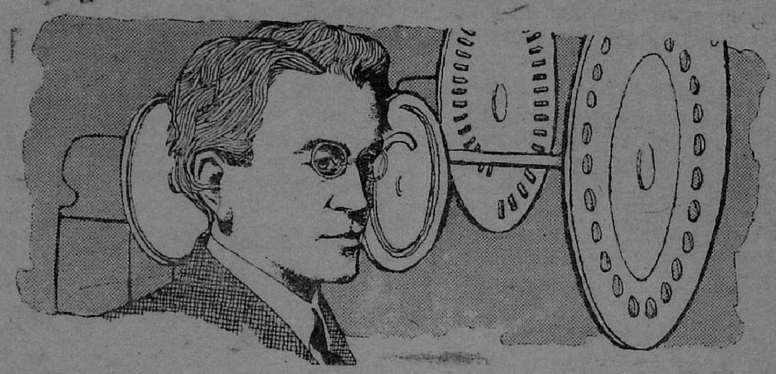
Skeptical Readers may have laughed at the little notice. *Seeing by Wireless—Inventor of apparatus wishes to hear from someone who will assist (not financially) in making a model. Write Box S. 686, The Times.* Certainly, on the morning of June 27, 1923, few readers of the *London Times* classified section had previously heard of such a notion as a "seeing wireless."

John Logie Baird, the advertiser, was far from confidence-inspiring. A shabbily-dressed young man who wandered about a garret laboratory in worn carpet slippers, his chief difficulty might have seemed that of keeping his unruly hair out of his eyes.

The apparatus for which he required a co-developer was a shaky assembly of cardboard wheels, World War I surplus radio tubes, and lenses out of bicycle lamps.

However, getting results out of improbable devices had always been a characteristic of Baird. Born in 1888, in the Scottish village of Helensburgh, not far from the present site of the Holy Loch Polaris base, he passed many boyhood hours experimenting with electricity.

Science Milestone: Baird



1888 - JOHN LOGIE BAIRD - 1946

Using steel nails as cores for crude electromagnets, he had, for example, constructed a real working telephone, enabling himself and two other boys to talk to one another from their own homes.

Although his father, a minister of the Church of Scotland, wanted him to follow in his footsteps, John insisted on attending the Royal Technical College in Glasgow. He went on to Glasgow University to study electrical engineering and physics.

Leaving school during World War I, John was rejected for the service, but went to work as a superintendent engineer for the Glyde Valley power company. However, the same ill health which had resulted in his service rejection led him to leave Britain's damp climate for the Caribbean island of Trinidad.

Here, with characteristic Scotch enterprise, he undertook the construction and operation of a jam factory, right in the middle of the jungle. His first huge potful of sweet-

NEW OPERA TALKIES

BANGALORE CANTT.

The Reputed Show - House for Screening
Top Entertainers

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A V M PRODUCTIONS'

PARTHAL PASITHEERUM

Stg: Sivaji Ganesan, Gemini Ganesan, Savitri, Saroja Devi,
Thangavelu & M. Saroja.

smelling jam attracted swarms of flying insects, which homed-in on the aroma and committed mass suicide by diving into the jampot. Baird sold "the factory" for $25 and returned to Great Britain.

Many modestly successful ventures followed Baird's return, but none satisfied the basic scientific bent of his mind. He made a little money selling a medicated pad to go between foot and sock, then decided to devote himself to the realization of the schemes which had been growing in his mind for several years. His sister cautioned him not to drop the sure thing of foot medication for the long shot of television, but Baird went his risky way.

TV Beginnings

The idea of television was not John Logie Baird's. Its modern history begins with a suggestion by an American, G. R. Carey, in 1875, to construct a visual telegraph based upon analogy to the human eye.

The transmitter was to have consisted of a mosaic of light-sensitive selenium elements upon which was focused an image. These elements were to be individually connected to a panelful of tiny lights, each of which would glow according to the amount of light falling upon the selenium. However, Carey's proposal was never carried out, because of its inherent complexity.

Whereas our voices can be conveyed by means of a single, modulated impulse, what we see must be represented by an enormous number of tiny elements. A large newspaper engraving, for example, may easily consist of a quarter of a million dots.

To give good "grain" on the surface of a two-inch square would require 150,000 wires. In 1909, an Englishman, Shelford Bidwell, calculated that a system based upon Carey's proposal would cost over $6 million if it were to transmit an image one hundred miles.

In 1883, Paul Nipknow, a German, arrived at a way around this difficulty. Instead of transmitting the picture all at once, he maintained, it could be transmitted element by element, as long as these elements were reassembled with sufficient rapidity for the viewer's persistence of vision to combine them into a coherent image.

Nipkow's method for effecting this was to "scan" the scene to be transmitted through a rotating disk, in which a number of holes had been drilled to form a spiral.

The image was to be viewed through a frame narrower than the distance between two holes. As each hole swept across the frame it would then form a single streak or line, followed by another, immediately beneath, until a single revolution of the disk had been completed. As only one hole was exposed at a time it followed that the entire picture could be transmitted in the form of a single impulse.

Unfortunately, selenium turned out to be far too slow in its electrical response to convey the unbelievably large number of fluctuations between light and shade presented by a single revolution of the scanning disk. And to maintain the illusion of an image in place of a rapidly moving spot the disk had to be rotated over ten times a second. When Baird began his researches, television was only a dusty fantasy.

Contd. on next Page

Phone : 2620.

NEW CITY TALKIES
NARASIMHARAJA ROAD
BANGALORE CITY

The Ideal Show House Reputed for Longer Run and Maximum Boxoffice Receipts.

Contd. from page 21

Scientists speculate that studies of organisms on other planets, if such organisms are fouud to exist, would provide new insights into the basic processes of life. These insights could eventually lead to a better understanding of what happens when life process go wrong and cause diseases such as cancer, in which diseased cells multiply and grow rapidly.

Scientists go so far as to suggest that information gathered in space could lead to basic revisions in their thinking about the nature of life. Now, they explain, the generally accepted view is that substances called nucleic acidsdifferentiate living matter from nonliving matter and are essential to life.

"If extraterrestrial life were discovered which did not contain nucleic acids, the present structure of medicine and biology would be revolutionized", declares a NASA scientist about the moon shot.

Grams : "TYPEMEC" Phone : 72584

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Cardboard Scanning Disks

No one bothered to reply to Baird's little advertisement. The credit—and the effort—all were to be his. He settled to work, cutting scanning disks out of cardboard, and harnessing them to motors salvaged from junk shops. The whole thing was assembled on top of a tea chest at his quarters in Hastings.

Then began a series of experiments, the cost of which Baird helped pay by cutting down on his own food.

One day, early in 1924, Baird's apparatus held together long enough to transmit the pink flickering image of a Maltese cross. This featureless shadow was carried over a distance of no more than three yards to a receiver on the other side of the room, but to Baird it signaled the beginning of the home stretch.

He left Hastings for London in August of that year and gave his first public demonstrations of silhouette transmissions at Selfridge's, a large London department store. The press rejoiced with him in his triumph, then temporarily forgot him.

So far Baird was not alone. A Charles Francis Jenkins in the United States was using mechanical devices to create coarse television pictures. What Baird and the growing band of television expertmenters were after was the transmission of the half-tones which add detail and reality to a picture. Viewers of Baird's first demonstration saw the human face as a white oval. When the subject opened his mouth, a flickering black blob appeared in the middle of the oval.

Literally starving himself, the ignored inventor again advertised—this time for promoters. Later he commented that never in his life had he seen so many shabby white spats, so many frayed trousers. All these "magnates" except one had a single stipulation. They must have a little money in advance. Penniless, Baird sent them away.

Now despairing of aid and at the same time confident of success, Baird appealed to his family. Relatives open-heartedly bought 500 pounds worth of shares in a company to be called Television Limited.

Measures were now undertaken to secure that indispensable shading which transformed a shadow into a human face. With the aid of a scientific minded surgeon, Baird obtained a human eye and extracted the visual purple from the retina. This was used on the element of a new photo cell. The results of the grisly experiment were negative.

One patient model stuck by Baird through all this. In lieu of human subjects, Bill, a ventriloquist's dilapidated doll, spent hours before the scorching lights of the camera.

On October 2, 1925, Baird peered through his buzzsaw-like scanning disk and saw Bill's face more clearly than he had ever seen it. Nose, eyes, eyebrows—all were distinguishable. The top of the wooden head was rounded. In place of the wavering black blob, there was an absurd painted grin.

Running downstairs from his rented garret at 22 Frith Street, London, he found William Taynton, a young office boy. William was wary of the wild-eyed man yelling at him in broad Scottish, but eventually enthusiasm won out over skepticism.

After replacing Bill with William, Baird ran back to the receiver for his first look at a human subject over television. The screen was blank. Anxious adjustment and retuning followed without effect. William failed to appear.

In despair, Baird ran to the transmitter and found that the boy, less tolerant of spotlight heat than the dummy, had pulled his chair back out of the glare—and out of focus.

This time a bribe of half a crown (50 cents at the time) was necessary to coax the model back into

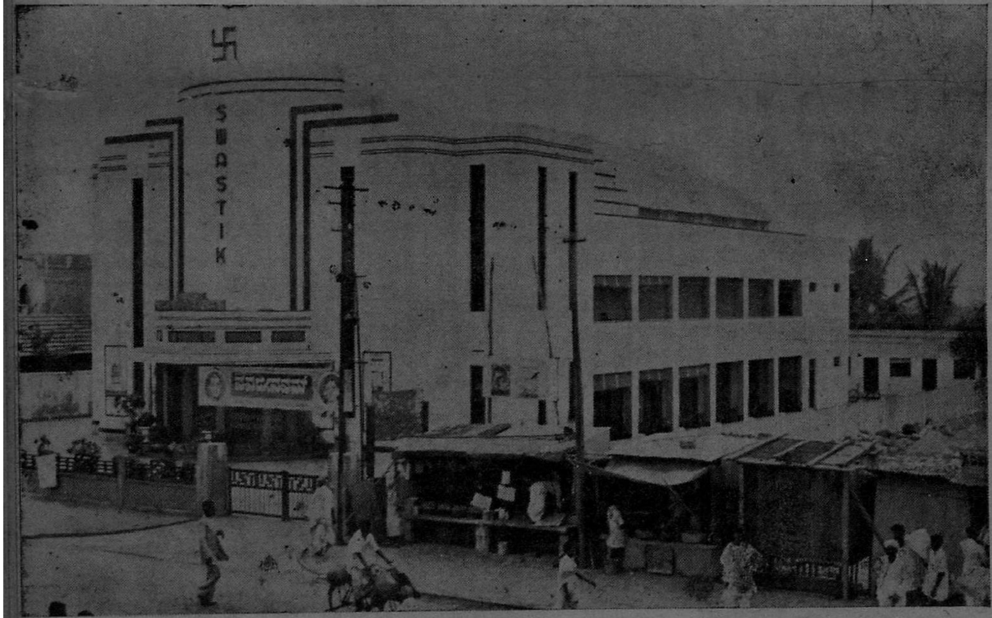
Contd. on Page 26

Supreme Leader in Showmanship

SWASTIK TALKIES

SESHADRIPURAM

BANGALORE-20.



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- ★ Luxurious Seatings
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- ★ The Most Popular Show - House for Screening Tamil, Telugu & Kannada Pictures

Proprietors : R. RANGIAH & SONS

SANDOW

M. M. A. CHINNAPPA DEVAR

Offers to the Silver Screen

Box-office Gems . . . .

Hit after Hit Every Year

DEVAR FILMS'

Thaikku Pin Tharam

Neela Malai Thirudan

Sengottai Singam

Vazha Vaitha Deivam

Yannai Pahan

Kongu Nattu Thangam

Thai Sollai Thattathe

And Now in the Making

THAYAI KATHA THANAIYAN

Contd. from Page 24

position. Baird, now back at his receiver, beheld William Taynton's face. The boy had been bribed into the honour of becoming the first human being ever to be televised. After a quick change of places the reluctant "first" became the second person to witness such a spectacle, as the inventor seated himself in front of his own camera.

'Real Television'

Fifty eminent scientists came to Baird's tiny attic laboratory, half a dozen at a time, to witness the world's first demonstration of true half-tone television.

The experiments also drew attention in the United States, and *Radio News* sent a commissioner to investigate. The Verdict was that

"Mr. Baird has definitely, indisputably given a demonstration of real television."

To end Baird's financial difficulties for ever, a friend of his early business venture days, Captain Oliver George Hutchinson, came along and bought out his reluctant first partner. The laboratory moved out of the attic to Motograph House in London.

Baird, with adequate funds at hand began to show the world the wonders which were to distinguish the coming electronic era.

In an effort to avoid scorching the subjects with the scanning disk "see", he experimented with lighting outside of the visible spectrum. Ultraviolet proved unsuitable because of its burning effect on eyes and skin, but infrared experiments resulted in the discovery that subjects could be televised in the dark. "Noctovision" was the ancestor of the famous sniperscope, used by night fighting infantrymen during World War II.

In 1928 Baird performed the feat, impressive even today, of televising his ventriloquist's doll and transmitting the image across the Atlantic Ocean to a receiving station in Hartsdale, New York. The transmission was made on 45 meters, using two and a half kilowatts of power via telephone cables.

The *New York Times* of February 9, 1928 stated that "His success deserves to rank with Marconi's sending of the letter S across the ocean."

Most modern of Baird's triumphs was the successful demonstration in July, 1928, of color television. A witness has commented, "When the human face was transmitted, it showed a delicate pink, while a protruding tongue showed a deeper pink. A bunch of blue flowers and another of red roses appeared in amazingly vivid fashion and as near the original shades as could be determined."

This was accomplished by tfie use of a single scanning disk, at transmitter and receiver, employing three successive spirals, each extending for a third of the circumference and each covered with a filter of a primary additive color.

Anticipating the most highly developed industrial television hookups, he demonstrated stereoscopic television in August of the same year. A man's face was visible in clear relief. Several months afterwards, the first commercial receivers were shown at the national radio exhibition in London.

The receiving sets had ten-inch circular screens. According to an enthusiastic witness, " eyelashed could be seen dimples distinguished the teeth counted, and every slight play of expression readily observed."

The demonstration opened the question of commercial broadcasting, but did not convince the British Broadcasting Corporation that television was yet suitable for pubiic service. Baird, however, had been transmitting from 2-TV, the world's first television station, for a year.

American pioneers such as the General Electric Company, the American Telephone and Telegraph Company, and the Jenkins Company were busy. Not all the "firsts" went to Baird. His rivals employed similar scanning devices — disks, perforated drums, or wheels with inclined mirrors mounted on their peripheries. Two high-powered American stations were built in San Francisco and Schenectady, N. Y.

Since the scanning devices seldom employed over 50 lines and Baird's used 30, the amount of information conveyed was much smaller and the broadcasting band width much narrower than in modern television.

In 1930, the BBC decided to give the new system a trial. Bright studio lighting had been eliminated by "flying spot" scanning, whereby the subject, seated in a darkened room, was "painted" by a beam of bright light projected off tue edge of a mirror drum. A new receiver had been developed, utilizing a projector lamp and an ingenious light modulator to provide a black and white image.

But set sales were not facilitated by a time allocation of from 11 to 11:30, five mornings a week, and midnight to 12:30, on two evenings.

Nevertheless, Baird televised "abbreviated vaudeville" and "teletalkies." Soon, hours improved and the movielike projectors and banks of photoelectric cells were moved into palatial quarters at Broadcasting House. Here, Irish fiddlers, golf instructors, contortionists, farce actors, Scottish character comedians, and tap dancers performed with dead white faces, blue lips, and blue-shadowed eyes. To demonstrate outdoor television, the English Derby was televised, in June of 1931. As one happy viewer said, "We could almost recognize the jockeys."

But a scanning disk capable of providing the 525-line resolution of present day American television would have to be 175 feet in diameter to provide a 12-inch picture for direct viewing. Buzzsaw television had reached its limits.

At the same time that Baird was enjoying his ephemeral success, workers in Germany and the United States were developing a completely new system of television behind the closed doors of corporation laboratories. As early as 1912, A. A. Campbell Swinton had pointed out the possibilities of the cathode ray tube in television. Now, men like Philo Farnsworth, a farm-born genius, and RCA's Vladimir Zworykin were looking into this. Why, Campbell Swinton had asked, could not the electron, infinitely lighter than any mechanical device, be used to do the work of scanning ? The answer, when it came, signaled the end of disks and drums.

Ironicaliy, in 1935, the same year his system became obsolete, Baird received two long-deserved honors. Although he had received public recognition and great acclamation from the press, high scientific honors had been withheld from him. Now, he received the Gold Medal of the International Faculty of Science. The scientists of his own country elected him a fellow of the Royal Society, Edinburgh. Baird had long since abandoned his garret for a lovely cottage on the Southern Coast of England.

Then, returning to the obscurity in which he had first worked, Baird continued research on color and stereoscopic television and big screen projection until his death in 1946. Although his system was superseded, he had been instrumental in removing television from the realm of pleasant fantasy to that of everyday reality.

Tamil Pictures Awaiting Release

DURING FEB, MARCH & APRIL

	Picture		Producer
1	Nischia Thamboolam	...	Vikram Productions
2	Indira En Selvam	....	Asoka Pictures
3	Senthamarai	....	Madras Pictures
4	Valari Pirai	....	Padma Films
5	Chitor Rani Padmini	....	Uma Pictures
6	Sengamalai Theevu	....	M. A V. Pictures
7	Annai	....	AVM Productions
8	Annapoorna (Dubbed)	....	Rajasekhar Productions
9	Production No 12	....	Anjali Pictures
10	Kaithiyin Kaathli	....	Arunachalam Studios
11	Porumaiye Pennin Perumai (Dubbed)	....	Sai Raj Films
12	Production No. 1.	....	Murugan Bros. C/o AVM
13	Ethayum Thangum Ithyam	....	Udaya Sooriyan Prodns,
14	Lakshmikanthan	....	National Pictures
15	Manithan Maravillai	....	Vijaya Productions
16	Saradha	....	ALS Productions
17	Thaayai Katha Thanayan	....	Devar Films
18	A Social	....	Modern Theatres
19	Production No 1.	...	Ranganathan Pictures
20	Nan Vanangum Deivam	...	Satyanarayana Films
21	Nagamalai Azhagi	....	Matheswari Films
22	Pattinathar	...	J. R. Productions
23	Baley Pandiya	....	Padmini Pictures

In the Making

	Picture		Producer
24	Paadum Paravai	....	Visalatchi Productions
25	Arivali	....	Sree Babu Films
27	Hallo Mr. Zamindar	....	Sudharsanam Pictures
28	Ethu Vaazhvu	....	Chitrakala
29	Daksha Yagnam	....	Rajeswari Film Co
30	Pirandhanaal	....	Vijaya Art Films
31	Magaley un Samathu	....	Thirumagal Films
32	Odathey Nil	...	Gayathri Productions
33	Thai Veedu	....	Madan Theatres
34	Selvam	....	Rajalakshmi Pictures
35	Penn Kulathin Perumai	....	Maha Devi Pictures
36	Vada Malar	....	Rajagopal Films
37	Vazhai Adi Vazhai	....	Vetrivel Films
38	Vyjaintimala	....	Sri Ganesh Movietone
39	Deiva Mangai	....	Mokcheswar Chitra
40	Kudumbathu Ketra Gunavathi	...	Kumaragu Films
41	Deiva Vakku	....	Ganga Productions
42	Aalaya Mani	....	P. S. V. Pictures
43	Kubera Theevu	....	Nithia Kalyani Pictures
44	Veera Samrajyam	....	Navayuga Fiims
45	Kulamagal Radhai	....	Spider Films
46	A Social	....	Bharathidasan Productions
47	Kanchi Thalivan	...	Mekala Pictures
48	A Social	....	Kalpana Kala Mandir
49	,,	...	Kasturi Films
50	,,	....	Santhi Films
51	Production No 2.	...	Rajamani Pictures
52	,,	....	Bala Movies
53	Bokkisha Theevu	....	Kalyani Films
54	Nalla Tharam Manaikku Alangaram	...	Sri Mahalakshmi Productions
55	Lava Kusha (Colour)	....	Lalitha Films
56	Vadivukku Valaikappu	....	Sree Lakshmi Pictures
57	Production No, 1.	....	Sakthivel Filmi
58	,,	....	Anna Films
59	Parisu	....	Kairasi Films

Contd. on next Page

CINEMA — is 66 Years Old

by "FILMAN"

It was Sixtysix years ago, in London, that the first public demonstration of the Cinema took place. Although the Cinema is 66 years old, it's orgins go back to very ancient times. The Shadow Plays of the East seem to be the First examples of moving pictures, though I do not know how old the Art is. But I find that about 50 B. C. that is 2000 years ago, the Roman poet Lucretius noticed the phenomenon of "persistence vision", which is the basic principle of the cinema. He wrote:

"When a first image passes off and a second is afterwards produced in another position, the former then seems to have changed its gesture. This we must imagine to be done by a very rapid process".

Then again in A. D. 130, the Egyptian Claudis Ptolemy wrote: "If a sector of a disk be coloured the whole will appear of that colour when rapidly revolved...." which is also the same principle. It was many centuries later that the photographic camera was invented. About 1100 A. D. the Arabian Philosopher Ibniel Haitham described a camera obscura, Four centuries later the Florentine painter and scientist Laonardo da Vinoi wrote: "If the front of a building---or any open piazza or field---which is lit by the Sun a dwelling opposite to it and if in the front which does not face the Sun you make a small round hole, all the illuminated objects will project their images through that hole and be visible inside the dwelling on the opposite wall, which should be made white; and there in fact they, will be upside down".

It was not however until the early 19th century that Chemists devised a way of permanently capturing this projected image. In 1664 the Jesuit Athanasius Kircher described the Magic lantern. 1828 the researches of the Belgian, Josph Plateau into the persistence of the vision led him to construct his "Phenakistiscope" with which he produced a Moving image. His slotted disk constitutes a shutter still used in modern cameras and projectors.

This Film pre-history formed a large and a very interesting. Section of the Exhibtion held in Paris recently. The

Contd. on next Page

Pictures in the Making (Contd.)

Pictures		Producers
60 Makkal Thilakam	....	Film Comerades
61 Ilatchiya Kottai	....	Velayudha Movies
62 Vengayin Myindhan	...	Paemini Pictures
63 Production No 3.	....	Saravana Films
64 A. Social	....	R. R. Pictures
65 Production No 1.	....	Kala Chitra
66 Production No. 1	....	Pandian Productious
67 ,,	....	Santhi Movies
68 ,,	....	Arul Jyothi Pictures
69 ,, No 2	....	S. S. R. Pictures
70 ,,	...	Sahini Pictures
71 ,, No. 1.	....	Cinemalaya
72 ,,	....	E. V. R. Productions
73 ,,	....	Kamala Pictures
74 ,,	...	Vasumathi Pictures
75 Neeya Naana	...	Kausalya Pictures
76 Vellalar	...	Palani-Durai Pictures
77 Production No. 3	....	Saravana Films
78 Pulithevan	....	Sivaji Pictures
79 Chanakkiya	....	Sivaji Films
80 Production No. 1.	....	Rajendran Pictures
81 Pannaiyar Magan	...	New Anjel
82 Jeeva Boomi	....	Sri Ram Productions
83 Production No. 3.	....	B. V. N. Productions
84 Mani Mandapam	....	V. B. T. Productions
85 Matharasi	....	V. P. T. & New Anjel Productions

development of those early researches has been traced with the help of numerous diagrams and models and a few historical documents.

An enormous collection of Stills have been assembled at the Exhibition, arranged, chronogically showing the growth and development of films in the last 65 years. There were also sometimes of sentimental interest, like the costumes used in certain early film masterpieces. The famous tramp's outfit which Charlie Chaplin wore in "City Lights" has also been on view. This was brought over from United States by the British Film Institute. The Rank Organization has contributed to the exhibition a miniature studio showing the whole process of how a Film is made.

Today when Films have become so much a part of our daily lives, it is amusing to recall that when moving pictures were first shown, even their inventor, Lumiere, did not think that they had much of a future. He thought that people would soon tire of the novelty of moving pictures and the craze might last for six years, perhaps less. Going through the exhibition, one is struck by the tremendous advances the Cinema has made during its short history.

Releasing Shortly !

MATHESWARI FILMS'

NAGAMALAI AZHAGI

TAMIL

Starring : M. R. Radha, Natrajan, Leela, Gemini Chandra, Nagesh, Manorama and 'Vijayapuri Veeran' Anandan.

Music : KOTHANDAPANI

Direction : G. VISWANATHAN

Story & Dialogues : K. N. KATHIROLI

Studio : RATNA, SALEM.

FOR PARTICULARS :

MATHESWARI FILMS

2, Kennedy St., MYLAPORE, MADRAS-4.

Pictures Censored at Madras in 1961

TAMIL—(Straight Pictures)

Picture		Producer
Anbu Magan	...	Jai Lakshmi Pictures
Bagyalakshmi	....	Narayanan & Co (P) Ltd.
Ellam Unakkaga	....	Saravanabhva & Unity Pictures
Ennaippar	....	Palaniappa Prodns.
Kanal Neer	....	Bharani Pictures
Kappalottiya Thamizhan	....	Padmini pictures
Kongunattu Thangam	....	Devar Films
Kumara Raja	...	Sivakami Pictures
Kumudam	.....	The Modern Theaters Ltd.
Mahaveera Bheeman	....	Jai Kumar Pictures
Mamiyarum Oru Vettu Marumagale	....	Anupama Films
Manapandal	....	R. R. Pictures
Maruthanattu Veeran	....	B. Radhakrishnan
Naganandini	....	B. V. N. Prodns.
Nallavan Vazhvan	....	Arasu Pictures
Nitchaya Thambulam	....	Vikram Prodns.
Palum Pazhmum	...	Saravana Films
Panam Panthiyille	...	M. A. V. Pictures
Pangalikal	...	Iris Movies
Panithirai	....	Muktha Films
Pasa Malar	....	Rajamani Pictures
Pava Mannippu	....	Buddha Pictures
Punar Jenmam	....	Vijaya Films
Revathi	...	Diamond Films
Sasbash Mappile	....	Raghavan Prodns.
Sri Valli	...	Narasu Studios (P) Ltd.
Thai Illa Pillai	....	Prasad Movies
Thai Sollai Thattathe	....	Devar Films
Thennilavu	....	Chitralaya
Thirudathe	....	ALS Productions
Yar Manamagan	....	Neela Productions

TAMIL—(Dubbed Pictures)

Picture		Producer
Annapoorna	....	Rajasekhar Prodns.
Arbu Nattu Azhagi	....	Basant Pictures
Baktha Ambareeshan	....	Sri Murugan Cine Colour Labs.
Bhooloka Sundari	....	Anuradha Movies
Dasavatharam	....	Vikram Prodns.
Indrajit	....	P. C. Pictures
Kavi Kalidas	....	Veena Films
Lava Kusa	....	Aams Pictures
Malai Nattu Mannan	....	Evershine Prodns.
Maharajan Petra Maindan	....	Vittal Productions
Maya Machendra	...	B. V. Productions
Nagarathil Zimbo	....	Combine Film Traders
Porumaiye Pennin Perumai	....	Sai Raj Films
Rani Chennamma	....	Padmini Pictures
Seetharama Kalyanam	...	Vishnu Pictures
Sri Krishna Pandava Yudham	....	Sri Ganapathy Films
Veera Kumar	....	Vittal Productions

TELUGU—(Straight Pictures)

Picture		Producer
Batasari	....	Bharani Pictures
Bhaktha Jayadeva	....	Lalithakala Niketan (P) Ltd.
Bharya Bharthalu	....	Prasad Art pictures (P) Ltd.
Bikari Ramudu	....	Sukheebava Productions.
Gullo Pelli	....	Chetana Films (P) Ltd.
Iddaru Mithrulu	....	Annapurna Pictures (P) Ltd.
Intiki Deepam Illaley	....	R. R. Pictures
Jagadeka Veeruni Katha	....	Vijaya Productions (P) Ltd.
Kalasi Vunte Kalathu Sukham	...	Sri Sarathy Studios
Kanna Koduku	....	K. P. Art Prodns.
Krishna Prema	....	Mahindra Pictures
Pelli Kani Pillalu	....	Hyderabad Movies
Pendli Pilupu	....	DBN Productions
Rishya Sringa	....	Geetha Pictures Ltd.
Sabash Raja	....	Rajshri Prodns.
Santha	....	Shanthikala Films
Sati Sulochana	....	Sri Kanth Prodns.
Sree Krishna Kuchela	...	Sri Gayathri Films
Taxi Ramudu	....	Sri Ramakrishna Productions
Thandrulu Kodukulu	....	Raghuram Films (P) Ltd.
Vagdanam	....	Kavitha Chitra
Varalakshmi Vratham	...	Vittal Productions
Usha Parinayam	....	Sri Rajarajeswri Film Co.

Wide-Screen Portable Projection Unit "Friendship"

By K. R. Nair

Visitors to the Soviet pavilion at the Indian Industries Fair must have noticed the Wide Screen Portable Projection Unit, showing cartoon, documentary and short feature films in the evenings to a small group of spectators seated on light, comfortable chairs placed between the projector vehicle and the screen trailer.

This unit, affectionately named "Friendship", was specially designed by Soviet technicians for showing wide-screen films to the shepherds of Ashtrakhan who breed and tend the famous Karakul sheep. Besides bearing testimony to the fact that wide-screen films have become an everyday feature in the Soviet Union, it bespeaks of that great care and solicitude with which the Soviet Union strives to meet the cultural needs of its people everywhere.

The "Friendship" projection unit consists of a cinema projector booth mounted on a ZIL—161 lorry, and a screen installation with a special screen and three groups of loudspeakers mounted on a two-axle trailer. Besides the screen installation and the loudspeakers, the trailer also carries chairs and benches for 200 spectators, thus providing a complete, cinema "house" for open-air shows. A 2.5 Kwt. power generator mounted in lorry makes the unit absolutely self-sufficient

Noteworthy Features

The projection booth is equipped with two projectors, fitted with filament lamps and magnetic blocks. The use of filament lamps instead of ordinarily used arc lamps makes it possible to run the unit efficiently with a low-capacity power generator.

The two projectors are placed not parallel to each other but one a little behind the other, thus leaving plenty of elbow room inside the booth. On account of this arrangement the lenses of the two projectors have different focal points to ensure equal sharpness of the image on the screen. Besides, thanks to a clever arrangement of condensers, the coefficient of reflection on the wide-screen is higher than on ordinary screen.

Contd. on next Page

Pictures Censored at Madras in 1961

Picture	Producer
TELUGU—(Dubbed Pictures)	
Adarsha Veerulu	Evershine Prodns.
Amoolya Kanuka	Maheswri Pictures
Anumanam	Kamal Brothers
Arabi Veeradu Zabak	Basant Pictures
Chinnanna Sabatham	Sekhar Films
Dhanyame Dhanalakshimi	Nirmal Chitra
Evaru Donga	Sindhoor Films
Jagadeka Sundari	Rupak Movies
Jebu Donga	Bhanu Films
Kadga Veerudu	Radha Movietone
Kashta Sukhaalu	Shah Films
Kathi Pattina Rythu	Madras Cine Lab.
Korada Veerudu	M. S. M. Movies
Madana Manjari	Mukud Pictures
Maya Machendra	B. V. Productions
Musugu Veerudu	T. N. R. Prodns.
Pachchani Samsaram	Sree Ramamohana Productions
Papala Bhairavudu	K. A. S. Prodns.
Papa Pariharam	Buddha Pictures
Pathi Gouravame Sathikanadam	Sudarsanam Pictures
Rani Chennamma	Padmini Pictures
Sampurna Ramayanam	Basant Pictures
Samrat Prithiviraj	Sri Vijaya Bharathi Films
Seetha	Udaya Studios
Sthree Jeevitham	Viswasanthi Pictures
Sthree Haridayam	Navya Kala Mandir
Swarna Pratima	Radhakrishna Films (P) Ltd.
Veeradhi Veerudu	Shah Films
Virisina Vennila	Chitrakala
Viplava Sthree	Viswasanthi Pictures
Viplava Veerudu	Sree Productions
Yodhana Yodhulu	Balaji Films
KANNADA—(Stright Pictures)	
Bhaktha Chetha	Venkateswra Productions
Kaiwara Kshetra Mahatme	Kaiwara Films (P) Ltd.
Kannu Theredu Nodu	Arunachalam Studios
Kittur Chennamma	Padmini pictures
Nagarjuna	K. N. Mallikarjuna Rao' Bangalore
Raja Sathyavratha	Parijatha Films
Vijayanagaratha Veeraputhra	R. N. R. Pictures
Arabbi Sundari	Basant Pictures
Jagadeka Veerana Katha	K. V. Reddi
Maya Machendra	B. V. Productions
Seetha Rama Kalyanam	Vishnu Pictures
Varamahalakshi Pooja Pala	Sri Mahasakthi Productions
MALAYALAM—(Straight Pictures)	
Arapavan	Seva Films
Bhaktha Kuchela	Neela Productions
Christmas Rathri	Neela Productions
Gnana Sundari	Associated Producers
Kandam Becha Kottu	The Modern Theatres Ltd.
Mudiyanaya Puthran	Chandrathara Productions
Sabarimali Sri Ayyappan	Saastha Films
Sree Krishna Kuchela	Excel Productions
Ummini Thanka	Oriental Movies
Unnyarcha	Udaya Studios
MALAYALAM—(Dubbed Pictures)	
Seetharama Kalyanam	Vaidehi Pictures
HINDI—(Straight Pictures)	
Chhaya	A. V. M. Prodns.
Gharana	Gemini Studios
Nazarana	Venus Pictures
HINDI—(Dubbed Pictures)	
Baghdad	Southern Movies
Bhagwan Balaji	Padma Sree Pictures
Mera Suhag	N. R. S. Mani
Mohout	A. V. M. Ltd.
Sathi Renuka	D. R. Films
Saugandh	Hariharan Films

'THE CREATIVE PERSON'

For the last six years, the University of California's Institute of Personality Assessment and Research, under the direction of Prof. Donald W. MacKinnon, has been studying creativity.

Working under a grant from the Carnegie Corporation, the group wants to learn not only how highly creative people differ from people who are less creative but also how persons who are creative in different fields differ—or do not—from one another. Consequently they have studied three groups: novelists, essayists, and poets; industrial research scientists and mathematicians; and architects.

The creative "subjects" were studied by a method of personality assessment involving the administration of a number of different tests, questionnaires, personal interviews, and the eliciting of biographical information.

Contd. on next Page

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The projectors are equipped with adaptors, which makes it possible for them to work on both usual screen and wide-screen.

The special screen (5.7 m. x 22 m.), mounted inside the screen installation on the trailer, has a very thin metalized layer. To ensure that the metalized layer does not break the screen is kept in a horizontal position when it is not in use. It can be changed from the horizontal position to the vertical position in a few minutes with the help of a wench. When the screen is in the horizontal position it leaves enough room in the trailer to carry the chairs and benches for the spectators.

The three groups of loudspeakers behind the screen, working on Amplifier 25--UZS--1, ensure perfect usual and stereophonic sound reproduction in lifelike dimensions.

The 'Friendship" projection unit is so far the only installation of its kind, It was brought straight from Ashtrakhan to the Indian Industries Fair, Delhi even without bothering to polish or brush it up as an "exhibit". It was designed on an experimental basis, and very soon manufacture of units of this model will be undertaken after incorporating the valuable suggestions for further improvement which have already been received from Soviet technicians and innovators.

Prof. MacKinnon, reported on some of the group's findings in a recent issue of the *Carnegie Corporation of New York Quarterly*. Creative people are fairly intelligent. "We had no feeble-minded subjects", says Prof. MacKinnon. "Although a certain amount of intelligence is required, beyond that point being more or less intelligent does not crucially determine the level of an individual's creativity".

Although displaying as children the skills necessary to their ultimate careers, many creative people do not come to these careers until late in life because they have so many skills and aptitudes that they find it difficult to choose among them. All creative persons studied scored high on interests which might lead them to be psychologists, architects or author-journalists. All scored low on scales for purchasing agents, office workers, bankers, farmers, carpenters, policemen, and morticians.

Prof. MacKinnon says the findings infer that creative talent is not interested in small detail, in the practical, and in concrete, but is more concerned with the meanings, implications, and symbolic equivalents of things and ideas.

Other findings support the hypothesis that creative individuals are more able than other people to give expression to opposite sides of their nature, to achieve a reconcilia- of the conscious and the unconscious, reason and passion, rational and irrational, science and art.

All the highly creative male groups studied, for example, scored high on a "femininity" test: more open in their feelings and emotions, more sensitively aware of themselves and others, and possessing wide-ranging interests – traits which in our culture are considered "feminine". On the other hand, most of them were not effeminate in manner of appearance but instead were assertive, dominant, and self-confident.

Another indication that creative people are more open to experience from within and without is that they seem to have a positive preference for complexity—even for what appears as disorder. When presented with a series of drawings of various types they consistently choose those which were more abstract, perhaps chaotic.

The creative person is almost by definition not a conformist, Prof. MacKinnon observes. His nonconformity lies in the realm of ideas, however, not necessarily of behavior. Hence, he seldom fits the layman's stereotype of him. The truly creative person is simply independent.

Creative people claim more than others do that their childhoods were not entirely happy. They may be telling the objective truth, or it may be that this is simply another sign of their often noted ability to see accurately and accept what others may repress.

At any rate, the finding should not be interpreted by parents as meaning that they should make their children misereble in the hope of making them creative.

This and other findings do mean, however, that parents should not force too much "togetherness", that they should not prevent the child from turning in on himself. Efforts to produce "well-rounded" children, made often by both parents and schools, do not contribute to creativity, says MacKinnon.

Actually, the creative person—whether in school or society—is the victim of the sharp conflict of values in our society today: the emphasis upon the integration of the individual into the group and its activities on the one hand, and upon the nurturing of creative talent on the other.

All evidence points to the fundamental incompatibility of these opposed values and goals.

THE PUPPET SHOW

BAIRD PUPPETS TALK, SING, DANCE; DELIGHT YOUNG AND OLD

The Baird Marionette Theatre, delights audiences not only by the exquisite dances and life-like move- of its cast but also by the synchronisrd dialogue and singing.

In fact, the almost uncanny manner in which the marionettes perform their parts and appear actually to speak the dialogue moved a critic to observe: "The trouble with the Baird marionettes is that they make a lot of human actors look awfully wooden".

The verve and versatility of these stringed creatures as also the beautiful staging, lighting, and sound effects seek to delight not only the yougsters but their elders

These two performers who are among the large cast of the Baird Marionette Theatre present a lively dance number.

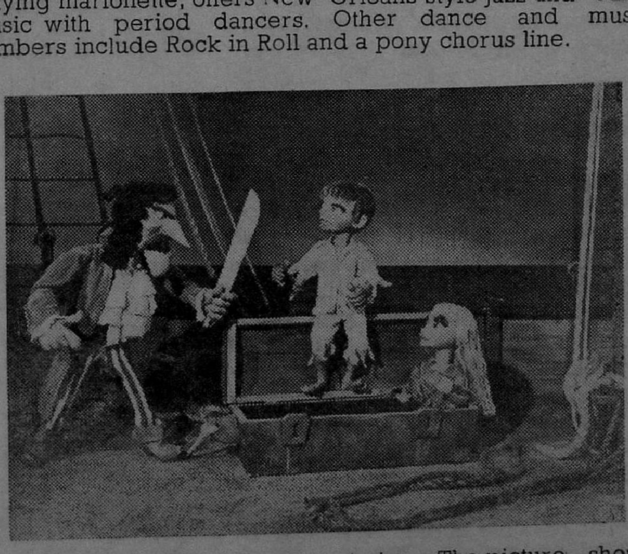
too. In fact, it takes an adult to appreciate completely the fine points of the performance, especially its technical excellence.

The main feature of the Baird theatre programme is *Davy Jones' Locker*, a delightful sea tale of piracy and valour. This fairy-tale musical has a large cast of human beings, a mermaid, a sea monster, and a host of undersea creatures ranging in size from small hand puppets to a ten-foot long monster.

The average size of a Baird marionette, however, is three to four feet. The music is pre-recorded, but all the narration and dialogue are contributed by the touring American master puppeteers, Bil and Cora Baird. and their six associates Also, narration in the language of the region is given periodically thoughout the performance by a specially designed puppet dressed in Indian attire.

In the second half of the programme, the Baird theatre performs a series of vaudeville acts, including a parade of puppets from different countries. A swan marionette, presents the "Dying Swan" and "Slugger Ryan", a piano-playing marionette, offers New Orleans-style jazz and other music with period dancers. Other dance and music numbers include Rock in Roll and a pony chorus line.

'Mirabel' learns to dance: Bil and Cora aje seen here in their "puppet hostel" which houses their 1600



Scene from *Davy Jones' Locker*. The picture shows Capt. Sc... (pirate), Nick (shipwrecked boy), and Miranda

The New Frontier in Art

John Adams, the second President of the United States, once wrote to his wife :

"I must study politics and war, that my sons may have liberty to study mathematics and philosophy. My sons ought to study mathematics and philosophy... in order to give their children a right to study painting, poetry, music, architecture, statuary, tapestry and porcelain."

John F. Kennedy, hoping that the age for an upsurge in the arts had arrived, said during his 1960 campaign in public life can also be a New Frontier for American art..."

The President and Mrs. Kennedy have idicated their support of the arts from the moment President Kennedy was elected. For the first time in the history of America, a poet —Robert Frost, one of America's greatest poets—was invited to participate in the inaugural ceremonies. Another 168 writers, artists, composers, philosophers, scientists, and heads of cultural institutions received Invitations from President-elect and Mrs. Kennedy to the ceremonies.

As First Lady, Mrs. Kennedy intends to devote a great part of her time and energy to the encouragement of the arts which are a very real part of her life.

One of Mrs. Kennedy's first guests at the White House was the choreographer and director of the New York City Ballet, George Balanchine. She has initiated a series of Concerts for Young People at the White House. Leading artists of the theatre, opera, concert stage, and dance have been invited to present programmes for state visitors.

Mrs. Kennedy's deep interest in the arts has been nourished from childhood. At an early age, she began to draw and sketch, write verse, and to collect books on ballet. She was brought up to believe that a gift of a poem—memorised or composed—a painting, a story, or something in which the giver had put his own thought and effort, was more valuable than any gift that money could buy.

The First Lady is an avid reader of everything, from the classics to modern writers. In music, her taste ranges from classical through many of the popular composers.

While Mrs. Kennedy is interested in literature, poetry, the theatre, and dance, her most intense interest is in painting. The history of art was one of her major subjects while studying at the Sorbonne in Paris. When the National Gallery of Art celeberated its 20th birthday in the spring of 1961, she appeared on a television broadcast honouring the occasion.

"The 20th birthday of the Nalional Gallery of Art seems almost like a birthday for me, too", she said, "because my love of art was born there.

"Throughout the many years I've lived in Washington, the Gallery has come to have a very special meaning for me. i remember as a young girl my first visit there with my mother and sister.... It was then I first discovered one of my greatest delights : the deep pleasure experienced in looking at masterpieces of painting and sculpture. This was the first of countless visits I have made to the National Gallery through the years".

Parents and teachers, she believes, should encourage children's interest in art.

"After all", she says, "a child of any age gets his own message, his own very important emotional response from looking at a work of art".

Mrs. Kennedy herself learned part of her appreciation for painting and sculpture from the art critic Bernard Berenson.

"The best way is by using your eyes, by focusing your whole attention on a work of art to try to understand the message the artist wants to convey", she says.

In his dedication at the inaugural ceremonies, Robert Frost prophesied for the United States.

"... a next Augustan age...
A golden age of poetry and power

Of which this noonday's the beginning hour".

Whether or not his prophecy comes true, the encouragement to the arts given by President and Mrs. Kennedy has aroused a response in artists and writers, expressed in a resolution by the National Institute of Arts end Letters who commended them for their "clear and consequential sense of the importance of literature and the fine arts in our American culture".

On a summer's day Mrs. Kennedy hazards exposing her tempting case of paints to Caroline's fascinated and eager gaze.

"Another Flight to the Stars"

The Moscow Popular Science Fiim Studio has recently produced a new colour, popular-science film: "Another Flight to the Stars".

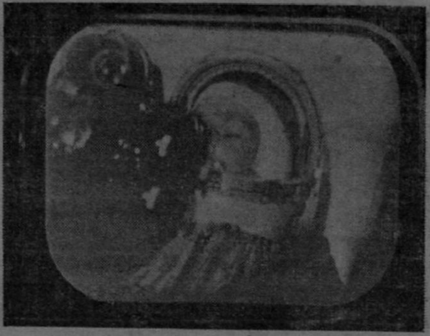
Everything shown in the picture devoted to the latest victory of Soviet cosmonautic is real — the rockets, Gherman Titov, Yuri Gagarin, Cosmonaut No. 3, the scientists, engineers and workers who built the space-ship "Vostok-2", fitted it out and launched it into outer space. It is a breath taking film, extremely exciting and full of new ideas. It was not shot on sets, but on the spot, in places whero the flight was prepared and took place — an training stands and cosmodrome. It shows the co-ordination and computing centre, the work of the starting team at the launching site, the preparation of the carrier-rocket for the start, the terrific picture of its take-off when it soars up.

Also included in the picture are many stills from a film Gherman Titov shot while he was orbiting the earth; a phonogramme of his two-way radio communications with the earth and sequences from a TV film showing him during the flight.

Every still is more exciting even than its predecessor. It is a glimpse of life in space one knew nothing of uptil now. One sees the neat, orderly cabin, strange instruments and control gadgets Gherman Titov is shown putting on his space suit, then riding in a bus to the launching pad accompanied by Cosmonaut No. 3, firmly ascending the iron stairs leading to the elevator, and then raising both arms in farewell to those who assembled to see him off.

For Gherman Titov, it is a most wonderful day, a unique occasion to fully display his moral stamina and creative abilities. The elevator takes him to the top of the rocket where the spaceship itself has been.

"Zero!"—and the audience sees the operator press a push-button on the control panel. A mountain of fire, clouds of smoke...and the rocket begins its duel with the forces of gravity, soaring higher and higher into the skies. The flight has begun.



The TV screen shows Gherman Titov taking pictures with his Cine-Camera during his flight.

Gherman Titov had a great deal of work to do in outer space. While his spaceship circles rouud the earth, he conducts observations, makes notes in the log-book, has his meals, takes pictures of the earth and the stars. Things which he and Yuri Gagerin saw when they were in orbit can now be admired by millions. Fantastic sights, fantastic colours!

A charming part of the film shows the arrival of Gherman Titov in Moscow, the welcome he received at the Vnukovo Airport, in Red Square, at the Kremlin.

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NEWS & NOTES

International Talkie Eqipment Co.

This well known firm who are the Sole Agents for "Bauer" and "Iskara" Projectors and Klangfilm Sound System, have so far installed good number of Show-houses all over India. In the South, the Equipments are growing more and more popular with the Exhibitors, who are immensely pleased with the perfect projection and true to original sound reproductions. There are yet 50 more installations to be made by the above concern all over Andhra and Tamil Nad. The demand verily shows the efficiency of the equipments and the remarkable service being rendered by the experts of the organisation.

Sri Ramakrishna Picture Palace, Vizagapatam

One of the best show houses in Andhrapradesh. Constructed on modern lines on a lavish scale the theatre is located in the vital centre of Vizagapatam town. and is efficiently managed by experienced people in the exhibition field. The proud owners of this magnificent theatre are Messrs. Vegi Venkateswara Rao & Bros. the reputed firm of Contractors in Vizag.

Fepas Theatres, Sirkali.

This concern popularly known in the exhibition field controlls a chain of upto date show houses in South India. Recently they have added one more magnificent show house in Mayavaram known as Peerless Theatre. The Theatre had it's gala opening on 14th January with the release of A. V. M's "Parthal Pasitheerum". We congratulate the management and the live wire of the concern Mr. S. Rangaswamy on their latest venture and wish them all success.

Swastic Talkies, Bangalore.

One of the popular show houses which exhibits pictures in all provincial languages. The theatre is reputed for good boxoffice returns and is efficiently managed under the personal supervision of it's worthy owner Mr. R. Rangia.

New Opera Talkies, Bangalore Cantt.

This superb show house in Bangalore Cantonement is highly popular for exhibiting First run Tamil Pictures.

New City Talkies, Bangalore.

Situated in the vital centre this show house is within the reach of all class of audience. Boxoffice receipts are highly encouraging for all provincial subjects screened at this theatre which is efficiently managed by experienced people in the line.

BLIND BUSINESS

Contd. from Page 8

immovable properties by registering them for 50% of the agreed price and pay 50% in black to the seller. Likewise many of our Cine-Artistes have also acquired number of palatial buildings,

No business can thrive so long black money transactions are made. No business man would ever allow himself to be robbed by another as is being done in film business. Distributors should not give wrong encouragement to the Producers. They should put an end to the black money transaction. They should not acquire pictures without witnessing them, Transacting with invisible money and doing blind business will soon make them invisible from the trade. It is better to see a product and acquire it by paying it's worth. This is suggested in the interest of the Distributors who are the link between the Producers and Exhibitors. This film business is interdependent as such it is not advisable for one trying to swallow the other. Producers should be aware that once the Distributors meet with a financial crash, the purchasing power will be lost and the consequences will be disastrous to one and all in the trade.

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Pudhu Kudithanam

ALL IN TAMIL

NEWS & NOTES

Mahalakshmi Theatres, Bangalore.

The above concern is controlling Four of Bangalore's best show houses: Super and Geetha in the City and Shree & Lakshmi in Cantonment. All the Theatres are popular for exhibiting top entertainers in all provincial languages. Efficiently managed by experienced people under the able guidance of its Managing Partner Mr. Madhusudan.

Crescent Movies, Madras.

Their latest acquisitons are AVM's "Parthal Pasi Theerum" and Chitralaya's "Nenjil Oor Alayam". Both the pictures are having extended weeks run in the released centres.... Their forthcoming releases include Vijaya Productions' Social—in Tamil.

Sittanandha Films, Pondicherry.

This popular distributing concern has recently acquired more than half a dozen tamil pictures of box office value. "Spider Films" Kulamagal Radhai, Sudharsan Pictures' Hallo Mr. Zamindar, Mahadevi Film's Penn Kulathin Perumai, Asoka Pictures' Indra En Selvam, Matheswari Pictures' Nagamalai Azhagi are awaiting release in succession in the districts of North Arcot, South Arcot and Chingleput.

Prestige Pictures, Bangalore.

The above concern is owned by Mr. B. T. Desai younger son of late Thakurbai Desai of Goodwin Pictures Corporation. Their latest acquisition is B. V. N. Production's "Madappura" for distribution in Mysore state. In addition to the above picture the concern has under it's control "Sign of the Gladiator" an English adventure drama in Cinemascope. Naga Nandini (Tamil) "Papala Bhairavadu" and "Mamukku Thagga Alludu" in telugu....

M. G. Ramachandran and Saroja Devi in B. V. N. Productions' "Madappura"

Goodwin Pictures Corpn Bangalore.

Mr. Chandrakanth T. Desai the elder son of late Thakore Desai is the successor of the above popular concern. He has recently acquired Uma Pictures' Chitor Rani Padmini starring Vyjaintimala and Sivaji Ganesan. His other pictures include "Maciste the Giant" an English Drama in Technicolour and four hindi pictures of boxoffice value.

Chitralaya.

"NenJil Oor Alayam" directed and produced by Sridhar under the above banner is a masterpiece. With a simple story Sridhar by his deft direction and proper presentation, keeps the audience rivetted to their seats. Among ihe players featured are Kalyan Kumar, Devika, Muthuraman and Rama Rao. This is a picture not to be missed.

B. V. N. Productions.

Produced by Mr. B. Vallinayagam on a lavish scale, the picture "Madappura" is scheduled for release on 16th Feb. M. G. Ramachandran and Saroja Devi share the starring honours in the picture supported by M. R. Radha and M. N. Nambiar. S. A. Subbaraman has directed the picture.

Chettiar Films Private Ltd.

The distribution rights of "Vikramadithan" which was long under dispute has been decided in favour of Chettiar Films who have been declared by the Court as the sole distributors in the districts of Madura Ramnad and Tinnevelly including Kanyakumari.

Their latest acquisitions include Devar Films' Thayai Katha Thanayan starring M. G. Ramachandran, Saroja Devi and M. R. Radha. This picture is scheduled to be released on Tamil New Year day in April. A. V. M's ANNAI; Murugan Bros' Production No. 1 and R. R. Pictures' No. 8 are acquired for distribution in the districts of Trichy and Tanjore.

Mahalakshmi Films, Madurai.

In collaboration with Ananda Films of Madras, the above concern has acquired "Madappura" of B. V. N. Productions and R. R. Pictures Production No. 8 for distribution in the districts of Madura and Ramnad. Their other acquisitions are Vikram Productions' Nichia Thamboolam, Padma Films' Valar Pirai, Arunachalam Pictures' Kaithyin Kathali, P. S. V. Pictures' Aalaya Mani, R. R. Pictures' Production No. 8. Uma Picture's Chitor Rani Padmini and five more star studded pictures. Mr. K. T. Subbiah the live wire of the concern plans to add some more pictures of box office value.

Jayanthi Films.

This popular distributing concern has acquired the distribution rights of B. V. N.'s "MADAPPURA" for the districts of Trichy and Tanjore. Already they control over 17 pictures of rare merit and real boxoffice

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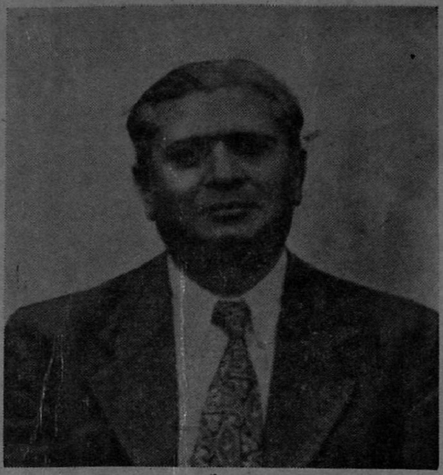

Late Thakore H. Desai

Financier, Distributor and Exhibitor

One of the early builders and promoters of the Film Industry. He was the Sole Proprietor of Goodwin Pictures Corporation of Bangalore, a pioneer Film distributing concern having branches in all key centres. Many who are in the Film Business today gained considerable experience under his able guidance. He had business connections with late M. B. Bilimoria of Bombay. —controlled a chain of Theatres in almost all key centres. His eldest son Sri Chandravarthan T. Desai has succeeded his business and is the present owner of Goodwin Pictures Corporation of Bangalore and it's branches all over the south.

Mr. K. M. Abbu Chettiar

Business magnet and proud owner of Bhuvaneswari Theatre, Madras-5. A pious gentleman, philanthrophical and broad in his views.

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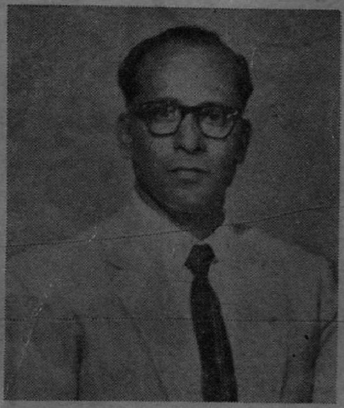
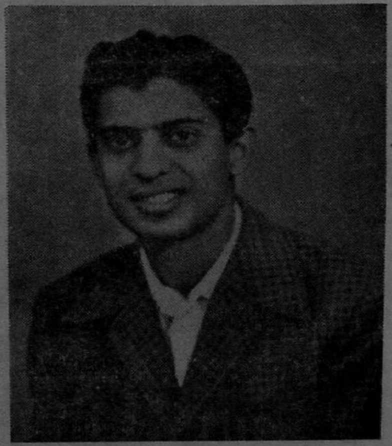


Mr. K. Arunachalam

Efficient in theatre management. A pioneer not only in the exhibition field but also in film distribution-Between 1928 and 1930 he started his career as manager of Capitol Cinema now known as Select Talkies, gained experience in Universal Pictures in the Distribution department and at the same time managed Jagan Mohan Gopala-Krishna cinema (now Minerva Talkies); then during the period 1935—'38 served as manager in Chamria's Touring Cinemas subsequently got himself fixed up in Crown Talkies as Manager in 1939 where he was in service till 1946. By the end of the year he was absorbed as Manager of Lakshmi Talkies where he served for about 15 years with absolutely no benefit for his sincere service. Resigned to better his prospects. He is currently employed as Manager of Bhavaneswari Theatre, owned by Mr. Abbu Chettiar.



Sri B. T. Desai

Younger son of late Thakore H. Desai of Goodwin Pictures Corpn. Bangalore, An energetic youngster, sportive, and shrewd in business. He is the sole proprietor of Prestige Pictures of Bangalore which controls good number of pictures in all languages.

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NEWS & NOTES

Vikram Productions.

"Nichia Thamboolam" directed and produced by B.S. Ranga is scheduled for release on 9th Feb. all over the South. The picture has a brilliant star cast headed by Sivaji Ganesan, and is expected to click well at the boxoffice for it's entertainment value.

Matheswari Films.

"Nagamalai Azhagi" is the title of their maiden picture which is fast getting into shape at Ratna Studios under the direction of G. Viswanathan. Prominant among the players are M. R. Radha, Natarajan, Leela, Gemini Chandra and Anandhan of Vijayapuri Veeran fame. Musical score is conducted by Kothandapani.

Miss Yumi Shirakawa

One of Toho's Topstars.

Pamdini's starring Vehicle "Vikramadithan" is shortly to be released in Tamilnad

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